Digitized by the Internet Archive
in 2008 with funding from
Microsoft Corporation

http://www.archive.org/details/shakespearestrag00shak

SHAKESPEARE'S

TRAGEDY OF HAMLET

Macmillan's Pocket American and English Classics

A Series of English Texts, edited for use in Elementary and Secondary Schools, with Critical Introductions, Notes, etc.

16mo Cloth 25 cents each

Addison's Sir Roger de Coverley.
Andersen's Fairy Tales.
Arabian Nights' Entertainments.
Arnold's Sohrab and Rustum.
Austen's Pride and Prejudice.
Austen's Sense and Sensibility.
Bacon's Essays.
Baker's Out of the Northland.
Bible (Memorable Passages).
Blackmore's Lorna Doone.
Boswell's Life of Johnson. Abridged.
Browning's Shorter Poems.
Mrs. Browning's Poems (Selected).
Bryant's Thanatopsis, etc.
Bulwer-Lytton's Last Days of Pompeii.
Bunyan's The Pilgrim's Progress.
Burke's Speech on Conciliation.
Burns' Poems (Selections).
Byron's Childe Harold's Pilgrimage.
Byron's Shorter Poems.
Carlyle's Essay on Burns.
Carlyle's Heroes and Hero Worship.
Carroll's Alice's Adventures in Wonderland.
Chaucer's Prologue and Knight's Tale.
Church's The Story of the Iliad.
Church's The Story of the Odyssey.
Coleridge's The Ancient Mariner.
Cooper's The Deerslayer.
Cooper's The Last of the Mohicans.
Cooper's The Spy.
Dana's Two Years Before the Mast.
Defoe's Robinson Crusoe. Part I.
Defoe's Robinson Crusoe. Abridged.
De Quincey's Confessions of an English Opium-Eater.
De Quincey's Joan of Arc, and The English Mail-Coach.
Dickens' A Christmas Carol, and The Cricket on the Hearth.
Dickens' A Tale of Two Cities.
Dickens' David Copperfield. (Two vols.)
Dickens' Oliver Twist.
Dryden's Palamon and Arcite.
Early American Orations, 1760–1824.
Edwards' Sermons.
Eliot's Mill on the Floss.
Eliot's Silas Marner.
Emerson's Essays.
Emerson's Early Poems.
Emerson's Representative Men.
English Essays.
English Narrative Poems.
Epoch-making Papers in U. S. History.
Franklin's Autobiography.
Mrs. Gaskell's Cranford.
Goldsmith's The Deserted Village, and Other Poems.
Goldsmith's The Vicar of Wakefield.
Gray's Elegy, etc., and Cowper's John Gilpin, etc.
Grimm's Fairy Tales.
Hale's The Man Without a Country.
Hawthorne's Grandfather's Chair.
Hawthorne's Mosses from an Old Manse.
Hawthorne's Tanglewood Tales.
Hawthorne's The House of the Seven Gables.
Hawthorne's Twice-told Tales (Selections).
Hawthorne's Wonder-Book.
Holmes' Poems.
Holmes' Autocrat of the Breakfast Table.
Homer's Iliad (Translated).
Homer's Odyssey (Translated).
Hughes' Tom Brown's School Days.
Hugo's Les Miserables. Abridged.
Huxley's Selected Essays and Addresses.
Irving's Life of Goldsmith.
Irving's Knickerbocker's History.
Irving's Sketch Book.
Irving's The Alhambra.
Irving's Tales of a Traveller.
Keary's Heroes of Asgard.
à Kempis: The Imitation of Christ.
Kingsley's The Heroes.
Lamb's The Essays of Elia.
Lamb's Tales from Shakespeare.
Letters from Many Pens.
Lincoln's Addresses, Inaugurals, Letters.
Lockhart's Life of Scott. Abridged.
London's Call of the Wild.
Longfellow's Evangeline.
Longfellow's Hiawatha.
Longfellow's Miles Standish.
Longfellow's Miles Standish and Minor Poems.

lacmillan's Pocket American and English Classics

A Series of English Texts, edited for use in Elementary and Secondary Schools, with Critical Introductions, Notes, etc.

16mo Cloth 25 cents each

ıgfellow's Tales of a Wayside Inn.
well's The Vision of Sir Launfal.
well's Earlier Essays.
caulay's Essay on Addison.
caulay's Essay on Hastings.
caulay's Essay on Lord Clive.
caulay's Essay on Milton.
caulay's Lays of Ancient Rome.
caulay's Life of Samuel Johnson.
lory's Le Morte d'Arthur.
ton's Minor Poems.
ton's Paradise Lost, Books I and II.
l English Ballads.
l Testament Selections.
grave's Golden Treasury.
rkman's Oregon Trail.
tarch's Lives of Cæsar, Brutus, and Mark Antony.
e's Poems.
e's Prose Tales (Selections).
ems, Narrative and Lyrical.
pe's Homer's Iliad.
pe's Homer's Odyssey.
pe's The Rape of the Lock.
presentative Short Stories.
ssetti's (Christina) Selected Poems.
skin's Sesame and Lilies.
skin's The Crown of Wild Olive and Queen of the Air.
ott's Ivanhoe.
ott's Kenilworth.
ott's Lady of the Lake.
ott's Lay of the Last Minstrel.
ott's Marmion.
ott's Quentin Durward.
ott's The Talisman.
lect Orations.
lected Poems, for Required Reading in Secondary Schools.
lections from American Poetry.
lections for Oral Reading.
akespeare's As You Like It.
akespeare's Hamlet.
Shakespeare's Henry V.
Shakespeare's Julius Cæsar.
Shakespeare's King Lear.
Shakespeare's Macbeth.
Shakespeare's Merchant of Venice.
Shakespeare's Midsummer Night's Dream.
Shakespeare's Richard II.
Shakespeare's Richard III.
Shakespeare's Romeo and Juliet.
Shakespeare's The Tempest.
Shakespeare's Twelfth Night.
Shelley and Keats: Poems.
Sheridan's The Rivals and The School for Scandal.
Short Stories.
Short Stories and Selections.
Southern Orators: Selections.
Southern Poets: Selections.
Southey's Life of Nelson.
Spenser's Faerie Queene, Book I.
Stevenson's Kidnapped.
Stevenson's The Master of Ballantrae.
Stevenson's Travels with a Donkey, and An Inland Voyage.
Stevenson's Treasure Island.
Swift's Gulliver's Travels.
Tennyson's Idylls of the King.
Tennyson's In Memoriam.
Tennyson's The Princess.
Tennyson's Shorter Poems.
Thackeray's English Humorists.
Thackeray's Henry Esmond.
Thoreau's Walden.
Trevelyan's Life of Macaulay. Abridged.
Virgil's Æneid.
Washington's Farewell Address, and Webster's First Bunker Hill Oration.
Whittier's Snow-Bound and Other Early Poems.
Wister's The Virginian.
Woolman's Journal.
Wordsworth's Shorter Poems.

The
Co

SHAKESPEARE'S

TRAGEDY OF

HAMLET, PRINCE OF DENMARK

EDITED WITH NOTES, AN INTRODUCTION AND OUTLINE QUESTIONS

BY

L. A. SHERMAN

PROFESSOR OF ENGLISH LITERATURE IN THE UNIVERSITY OF NEBRASKA

New York

THE MACMILLAN COMPANY

LONDON: MACMILLAN & CO., LTD.

1918

All rights reserved

COPYRIGHT, 1903,

BY THE MACMILLAN COMPANY.

Set up and electrotyped. Published May, 1903. Reprinted September, 1904; January, 1906; January, 1907; March, 1908, January, 1909; January, 1910; March, August, 1911; September, 1912; July, 1913; January, October, 1914; July, 1915; March, August, 1916; January, September, 1917; January, 1918.

PR
2807
A2S46
1903

INTRODUCTION

The play of *Hamlet*, in its accepted form, was first published in 1604. Shakespeare was then forty years old, and had lived in London, it is supposed, since 1586. During these eighteen years he seems to have been absorbed in the practical demands of theatrical life, and to have been essentially denied the literary means of enlarging his preparation for the playwright's work. That he was able thus to produce in *Hamlet* one of the most remarkable examples of secular literature in the world sufficiently proves the genius of the man. Other plays of Shakespeare are more finished, or evince a nobler art; but none has aroused such interest, or become the subject of so much study, and comment, and discussion.

The groundwork of *Hamlet* is borrowed from the account of King Ambleth in the *Historia Danica* of Saxo Grammaticus, the earliest chronicler of Denmark, who died in 1204. It is not clear how Shakespeare became acquainted with the story. There are

reasons for supposing that the general plot had been treated by some one of the playwrights preceding Shakespeare, and that the present play is the product of a reworking. It is possible, nevertheless, that Shakespeare was the first to use the legend. The part of the Saxo chronicles dealing with Ambleth was translated and included in the *Histoires Tragiques* of Belleforest, published at Paris in 1570, and this in turn was rendered into English, under the title of *The Hystorie of Hamblet*, probably early enough for Shakespeare to use; that is, before 1589. Reference to a play of "Hamlet," or at least to a character so named, is found in Greene's *Menaphon*, which was registered for publication in August of that year. The dramatist Nash makes the allusion, while paying his respects to certain "trivial translators," who were abandoning the standard Latin plays for Italian models, in a sort of introduction that he furnishes for this work. "It is a common practise now a daies," he says, "amongst a sort of shifting companions, that runne through enery arte and thriue by none, to leaue the trade of *Nouerint* [or lawyer] whereto they were borne, and busie themselues with the indeuors of Art, that could scarcelie latinize their necke-verse if they should haue neede; yet English *Seneca* read by candle

light yeeldes manie good sentences, as *Bloud is a begger*, and so foorth: and if you intreate him faire in a frostie morning, he will affoord you whole *Hamlets*, I should say handfulls of tragical speaches."

There was then a "Hamlet" of some sort in existence as early as 1589, and of such a sort as to have become a matter of popular or general remark. Yet it is far from probable that such a drama was the work of Shakespeare; it is too early. He may have begun to recast plays, but probably not to produce them unassisted. But it appears that the piece, whatever its quality, was played by the company of actors that Shakespeare had joined; as an entry in Henslowe's *Diary* (p. 35, Shakespeare Society edition) conveniently proves:—

In the name of God Amen, beginninge at Newington, my Lord Admeralle and my Lorde chamberlen men, as foloweth. 1594:—

3 of June 1594, Rd at Heaster and asheweros .	viijs
4 of June 1594, Rd at the Jewe of malta . .	xs
5 of June 1594, Rd at andronicous . . .	xijs
6 of June 1594, Rd at cutlacke	xjs
8 of June 1594, *ne* Rd at bellendon . . .	xvijs
9 of June 1594, Rd at hamlet	viijs

Shakespeare's company, called at this time the Lord Chamberlain's Players, were evidently playing along with the Lord Admiral's company at the Newington theatre. Henslowe's share of the receipts from *Hamlet* was as little as from the rendition of *Esther and Ahasuerus*, and less than from the *Cutlack* and the *Bellendon*, which were undoubtedly very poor affairs. We can hardly conceive then that the play is Shakespeare's. It would surely rank in popularity as at least the equal of *Titus Andronicus*, which we learn, by turning back the leaf in Henslowe, was a new play — being marked *ne*, like *Bellendon* in the list above — on January 23 of the year before, and was rendered again on the 28th, and yet again on February 6. It is not likely that this play is the *Titus Andronicus*, ascribed to Shakespeare, that we know.

A further hint that the play in question is not the *Hamlet* of this volume is found in Lodge's pamphlet, *Wits miserie, and the Worlds madnesse, discovering the Devils incarnat of this Age*, which dates from 1596. One of these devils, the Hate-virtue, is described as "a foule lubber, and looks as pale as the visard of ye ghost, which cried so miserally at ye theator, like an oisterwife, *Hamlet reuenge.*" As no such expression occurs in the present play, it would

seem to have belonged to the Ghost's part in the former piece, and to have been made much of sensationally by the playgoers, since several allusions to it are met with in the literature of the time. The lines most nearly akin (I. v. 25, 91) in the present text — "Revenge his most foul and unnatural murder," and "Adieu, adieu! Hamlet, remember me" — cannot, with their lighter elocution, be identified with such a phrase.

The play that Shakespeare constructed out of this earlier drama, or perhaps wrote at first hand from the *Hystorie*, can hardly have taken shape before the spring or summer of 1602. In July of this year James Roberts secured an entry in the Stationers' Register for "A booke called *the Revenge of HAMLETT Prince Denmarke as yt was latelie Acted by the lord Chamberleyne his servantes.*" It does not appear that any book thus styled was ever printed. It is believed that the work intended was issued the year following with this title, "THE Tragicall Historie of HAMLET *Prince of Denmarke* By William Shakespeare. As it hath beene diuerse times acted by his Highnesse seruants in the Cittie of London: as also in the two Vniuersities of Cambridge and Oxford, and else-where." This is known as the First Quarto. The

text thus published is identical with the eventual play in many passages, but in others seems wholly at war with Shakespeare's characteristic diction and manner. Opening at random we find, —

> "Yea, murder in the highest degree,
> As in the least tis bad,
> But mine most foule, beastly and vnnaturall," —

answering (I. v. 27, 28) to these words of the Ghost to Hamlet: —

> "Murder most foul, as in the best it is,
> But this most foul, strange, and unnatural."

Again, instead (V. i. 279–281 and 284–294) of

> "I lov'd Ophelia; forty thousand brothers
> Could not, with all their quantity of love,
> Make up my sum. What wilt thou do for her?
> 'Swounds, show me what thou'lt do.
> Woo't weep? Woo't fight? Woo't fast? Woo't
> tear thyself?
> Woo't drink up eisel, eat a crocodile?
> I'll do't. Dost thou come here to whine?
> To outface me with leaping in her grave?
> Be buried quick with her, and so will I,
> And, if thou prate of mountains, let them throw
> Millions of acres on us, till our ground,

> Singeing his pate against the burning zone,
> Make Ossa like a wart! Nay, an thou'lt mouth,
> I'll rant as well as thou."

we have these halting and pitiable lines, —

> "I lou'de *Ofelia* as deare as twenty brothers could:
> Shew me what thou wilt doe for her:
> Wilt fight, wilt fast, wilt pray,
> Wilt drinke up vessels, eate a crocadile? Ile doot:
> Com'st thou here to whine?
> And where thou talk'st of burying thee a liue,
> Here let vs stand: and let them throw on vs,
> Whole hills of earth, till with the heighth thereof,
> Make Oosell as a Wart."

There is little hint of Shakespeare's power and skill in evidence here. "Oosell," of the last line, which does not look like a printer's blunder, suggests the effort of an insufficient mind to report something that has been heard, but not understood. There are other passages much more distantly akin to the eventual readings, and sometimes hardly to be accepted as better than a travesty of their sense. Hence it has been supposed that the text in question was obtained surreptitiously, perhaps by copying and memorizing the parts as heard from the lips of the actors in the playhouse. The lines often seem made up from catch-

words, the metre is broken, and there are frantic efforts to say compensatively in large something not fully grasped or appreciated in details. Other explanations have been proposed to account for the peculiarities of the First Quarto, but they are not more generally approved.

In 1604 another edition, differing materially from the preceding, was published with the following title-page, "*THE* Tragicall Historie of HAMLET, *Prince of Denmarke*. By William Shakespeare. Newly imprinted and enlarged to almost as much againe as it was, according to the true and perfect Coppie. AT LONDON, Printed by I. R. for N. L. and are to be sold at his shoppe vnder Saint Dunstons Church in Fleet-street. 1604." This is the Second Quarto, and is in many respects the most important of all the texts. Another issue of the play, known as the Third Quarto, appeared in 1605. There was a Fourth Quarto, printed in 1611, and there was also a Fifth, showing no date, but probably published considerably later. No other issues of *Hamlet* are heard of until the printing of the First Folio in 1623. This, which is now accepted in general as the standard text of Shakespeare, for the thirty-five plays that appear in it, furnishes a somewhat less complete form of the piece than the Second

Quarto, and shows some rather egregious typographic errors Most editors, and notably Clark and Wright in the Globe and Cambridge editions, follow the Second Quarto. The lines of the present text reproduce where practicable the readings of the First Folio.

The *Hystorie of Hamblet*, from which Shakespeare or the antecedent playwright drew, is a long and discursive story, impracticable to quote. The headings of the first six chapters will show how closely the original has been followed: —

Chap. I. *How Horvendile and Fengon were made Governours of the Province of Ditmarse, and how Horvendile marryed Geruth, the daughter to Roderick, chief K. of Denmark, by whom he had Hamblet: and how after his marriage his brother Fengon slewe him trayterously, and marryed his brothers wife, and what followed.*

Chap. II. *How Hamblet counterfeited the mad man, to escape the tyrannie of his uncle, and how he was tempted by a woman (through his uncles procurement) who thereby thought to undermine the Prince, and by that meanes to finde out whether he counterfeited madnesse or not: and how Hamblet would by no meanes bee brought to consent unto her, and what followed.*

Chap. III. *How Fengon, uncle to Hamblet, a second time to intrap him in his politick madnes, caused one of his counsellors to be secretly hidden in the queenes chamber, behind the arras, to heare what speeches passed between Hamblet and the*

Queen; and how Hamblet killed him, and escaped that danger, and what followed.

Chap. IIII. *How Fengon the third time devised to send Hamblet to the king of England, with secret letters to have him put to death: and how Hamblet, when his companions slept, read the letters, and instead of them counterfeited others, willing the king of England to put the two messengers to death, and to marry his daughter to Hamblet, which was effected; and how Hamblet escaped out of England.*

Chap. V. *How Hamblet, having escaped out of England, arrived in Denmarke the same day that the Danes were celebrating his funerals, supposing him to be dead in England; and how he revenged his fathers death upon his uncle and the rest of the courtiers; and what followed.*

Chap. VI. *How Hamlet, having slain his Uncle, and burnt his Palace, made an Oration to the Danes to shew them what he done; and how they made him King of Denmark; and what followed.*

The play of *Hamlet*, while the most unsatisfying of Shakespeare's dramas, is perhaps to the majority of students and readers the most inspiring. Those who comprehend it least, or are most in doubt as to its essential meanings, are often most completely under its spell. It carries the reader and the spectator to high planes of contemplation. It makes profound and philosophical thought seem fascinating even to vulgar minds. It reveals the subtleties, the frames, the pas-

sions, of a singularly noble spirit. We do not sympathize with the hero in every part of the play, but we everywhere admire and covet his integrity and strength. Indeed, the character, with its self-questionings and intolerance of wrong and weakness, seems a complete type of the northern mind, as Brutus, in the *Julius Cæsar*, seems a type of the classical or southern. Brutus could not be brought, by anything less than failure, to distrust the sufficiency of his integrity and his name. But Hamlet, had the time not been out of joint, and had he not, in his own view, been born merely to set it right, would still have lived virtually in self-condemnation. It is seemingly this aspiration and unrest, so inherent in the nature of his race, that has brought the character and the play so near the sympathies of the Teutonic world.

Three things are requisite for the understanding and appreciation of Shakespeare's work. The first is some knowledge of the Elizabethan peculiarities in the English of a given play. The second is such acquaintance with the Latin part of our present English vocabulary, and, if possible, with the elements of Latin itself, as will insure recognition of the nice distinctions in Shakespeare's personal use of words, and his occasional dependence upon constructions, bor-

rowed from that language. The Notes are intended to supply as much as seems practicable of both these wants, and to encourage further study of the suggestive and powerful diction abounding in this play. Finally and chiefly, there is need of gifts and training to discern the deeper meanings of the author. These are often missed, and indeed are not very confidently grasped by the best of us. To reduce the unit of difficulty in this part of the work, Outline Questions have been added after the Notes. More mature attempts to solve the difficulties of the piece should be preceded, with such helps as Furness's *Variorum Hamlet*, Schmidt's *Shakespeare Lexicon*, and especially the *Oxford English Dictionary*, by a closer study of the text. A convenient summary of the best criticism will be found in the second volume of Dr. Furness's *Variorum*.

HAMLET, PRINCE OF DENMARK

DRAMATIS PERSONÆ

CLAUDIUS, *king of Denmark.*
HAMLET, *son to the late, and nephew to the present king.*
POLONIUS, *lord chamberlain.*
HORATIO, *friend to Hamlet.*
LAERTES, *son to Polonius.*

VOLTIMAND,
CORNELIUS,
ROSENCRANTZ,
GUILDENSTERN,
OSRIC,
A Gentleman. } *courtiers.*

A Priest.

MARCELLUS,
BERNARDO, } *officers.*

FRANCISCO, *a soldier.*
REYNALDO, *servant to Polonius.*
Players.
Two Clowns, *grave-diggers.*
FORTINBRAS, *prince of Norway.*
A Captain.
English Ambassadors.

GERTRUDE, *queen of Denmark, and mother to Hamlet.*
OPHELIA, *daughter to Polonius.*

Lords, Ladies, Officers, Soldiers, Sailors, Messengers, and other Attendants.

Ghost of Hamlet's Father.

SCENE: *Denmark.*

HAMLET

ACT I

SCENE I. *Elsinore. A Platform before the Castle*°

FRANCISCO *at his post. Enter to him* BERNARDO

Bernardo. Who's there?

Francisco. Nay, answer me. Stand, and unfold yourself.

Bernardo. Long live the king°!

Francisco. Bernardo?

Bernardo. He.

Francisco. You come most carefully upon your hour.°

Bernardo. 'Tis now struck twelve; get thee to bed, Francisco.

Francisco. For this relief much° thanks: 'tis bitter cold,
And I am sick at heart.

Bernardo. Have you had quiet guard?
Francisco. Not a mouse stirring.
Bernardo. Well, good night.
If you do meet Horatio and Marcellus,
The rivals° of my watch, bid them make haste.
Francisco. I think I hear them. — Stand, ho! Who's there?

Enter Horatio *and* Marcellus

Horatio. Friends to this ground.
Marcellus. And liegemen to the Dane.°
Francisco. Give you good night.
Marcellus. O, farewell, honest soldier:
Who hath reliev'd you?
Francisco. Bernardo has my place.
Give you° good night. [*Exit.*
Marcellus. Holla! Bernardo!
Bernardo. Say,
What, is Horatio there?
Horatio. A piece of him.
Bernardo. Welcome, Horatio. Welcome, good Marcellus.
Marcellus. What, has this thing appear'd again to-night?
Bernardo. I have seen nothing.

Marcellus. Horatio says 'tis but our fantasy,°
And will not let belief take hold of him
Touching this dreaded sight, twice seen of us:
Therefore I have entreated him along
With us to watch the minutes of this night,
That if again this apparition come,
He may approve° our eyes and speak to it.
Horatio. Tush, tush, 'twill not appear.
Bernardo. Sit down awhile;
And let us once again assail your ears,
That are so fortified against our story
What we two nights have seen.
Horatio. Well, sit we° down,
And let us hear Bernardo speak of this.
Bernardo. Last night of all,
When yond same star that's westward from the pole°
Had made his course to illume that part of heaven
Where now it burns, Marcellus and myself,
The bell then beating one, —

Enter GHOST

Marcellus. Peace, break thee° off. Look, where it comes again!
Bernardo. In the same figure, like the king that's dead.

Marcellus. Thou art a scholar°; speak to it, Horatio.

Bernardo. Looks it not like the king? Mark it, Horatio.

Horatio. Most like; it harrows me with fear and wonder.

Bernardo. It would be spoke to.°

Marcellus. Question it, Horatio.

Horatio. What art thou that usurp'st° this time of night,
Together with that fair and warlike form
In which the majesty of buried Denmark°
Did sometimes march? By heaven I charge thee, speak!

Marcellus. It is offended.

Bernardo. See, it stalks away!

Horatio. Stay! Speak, speak! I charge thee, speak!
[*Exit* Ghost.

Marcellus. 'Tis gone, and will not answer.

Bernardo. How now, Horatio! you tremble, and look pale.
Is not this something more than fantasy?
What think you on't?

Horatio. Before my God, I might° not this believe
Without the sensible and true avouch
Of mine own eyes.

Marcellus. Is it not like the king?
Horatio. As thou art to thyself.
Such was the very armour he had on
When he the ambitious Norway combated;
So frown'd he once, when, in an angry parle,°
He smote the sledded Polacks° on the ice.
'Tis strange.
Marcellus. Thus twice before, and jump° at this dead hour,
With martial stalk hath he gone by our watch.
Horatio. In what particular thought to work I know not;
But in the gross and scope° of my opinion,
This bodes some strange eruption to our state.
Marcellus. Good now,° sit down, and tell me, he that knows,
Why this same strict and most observant watch
So nightly toils° the subject of the land,
And why such daily cast of brazen cannon,
And foreign mart for implements° of war;
Why such impress° of shipwrights, whose sore task
Does not divide the Sunday from the week;
What might be toward,° that this sweaty haste
Doth make the night joint-labourer with the day?
Who is't that can inform me?

Horatio. That can I, —
At least, the whisper goes so. Our last king,
Whose image even but now appear'd to us,
Was, as you know, by Fortinbras of Norway,
Thereto prick'd on by a most emulate° pride,
Dar'd to the combat; in which our valiant Hamlet —
For so this side of our known world esteem'd him —
Did slay this Fortinbras; who, by a seal'd compact,
Well ratified by law and heraldry,
Did forfeit, with his life, all those his lands
Which he stood seiz'd of,° to the conqueror:
Against the which, a moiety competent°
Was gaged° by our king; which had return'd
To the inheritance of Fortinbras,
Had he been vanquisher; as, by the same covenant,
And carriage° of the article design'd,
His fell to Hamlet. Now, sir, young Fortinbras,
Of unimproved° mettle hot and full,
Hath in the skirts of Norway here and there
Shark'd up° a list of lawless resolutes,
For food and diet, to some enterprise
That hath a stomach° in't; which is no other —
As it doth well appear unto our state —
But to recover of us, by strong hand
And terms compulsative, those foresaid lands

So by his father lost: and this, I take it,
Is the main motive of our preparations,
The source of this our watch and the chief head
Of this post-haste and romage° in the land.
Bernardo. I think it be no other but e'en so.
Well may it sort° that this portentous figure
Comes armed through our watch; so like the king
That was and is the question of these wars.
Horatio. A mote° it is to trouble the mind's eye.
In the most high and palmy state of Rome,
A little ere the mightiest Julius fell,
The graves stood tenantless, and the sheeted dead
Did squeak and gibber° in the Roman streets:
As stars° with trains of fire and dews of blood,
Disasters in the sun; and the moist star°
Upon whose influence Neptune's empire stands
Was sick almost to doomsday° with eclipse:
And even the like precurse° of fierce events,
As harbingers preceding still° the fates
And prologue to the omen° coming on,
Have heaven and earth together demonstrated
Unto our climatures° and countrymen. —
But soft, behold! Lo, where it comes again!

Reënter Ghost

I'll cross it, though it blast° me. — Stay, illusion!
If thou hast any sound, or use of voice,
Speak to me.
If there be any good thing to be done,
That may to thee do ease and grace to me,
Speak to me. [*Cock crows.*
If thou art privy to thy country's fate,
Which happily° foreknowing may avoid,
O, speak!
Or if thou hast uphoarded in thy life
Extorted treasure in the womb of earth
For which, they say, you spirits oft walk in death,
[*The cock crows.*
Speak of it. Stay, and speak! — Stop it, Marcellus.
Marcellus. Shall I strike at it with my partisan°?
Horatio. Do, if it will not stand.
Bernardo. 'Tis here!
Horatio. 'Tis here!
Marcellus. 'Tis gone! [*Exit* Ghost.
We do it wrong, being so majestical,
To offer it the show of violence;
For it is, as the air, invulnerable,
And our vain blows malicious mockery.

Bernardo. It was about to speak, when the cock crew.

Horatio. And then it started like a guilty thing
Upon a fearful summons. I have heard,
The cock, that is the trumpet to the morn,
Doth with his lofty° and shrill-sounding throat
Awake the god of day; and, at his warning,
Whether in sea or fire, in earth or air,
The extravagant and erring° spirit hies
To his confine°: and of the truth herein
This present object made probation.°

Marcellus. It faded on the crowing of the cock.
Some say that ever 'gainst° that season comes
Wherein our Saviour's birth is celebrated,
The bird of dawning singeth all night long:
And then, they say, no spirit dare stir abroad;
The nights are wholesome; then no planets strike,°
No fairy takes,° nor witch hath power to charm,
So hallow'd and so gracious is the time.

Horatio. So have I heard, and do in part believe it.
But, look, the morn, in russet mantle clad,
Walks o'er the dew of yon high eastern hill.
Break we our watch up; and, by my advice,
Let us impart what we have seen to-night
Unto young Hamlet; for, upon my life,

This spirit, dumb to us, will speak to him.
Do you consent we shall acquaint him with it,
As needful in our loves,° fitting our duty?

Marcellus. Let's do't, I pray; and I this morning know
Where we shall find him most conveniently. [*Exeunt.*

Scene II. *A Room of State in the Castle*

Enter the King, Queen, Hamlet, Polonius, Laertes, Voltimand, Cornelius, Lords *and* Attendants

King. Though yet of Hamlet our dear brother's death
The memory be green, and that° it us befitted
To bear our hearts in grief and our whole kingdom
To be contracted in one brow of woe,°
Yet so far hath discretion fought with nature
That we with wisest sorrow think on him,
Together with remembrance of ourselves.
Therefore our sometime sister, now our queen,
The imperial jointress° of this warlike state,
Have we, as 'twere with a defeated° joy, —
With an auspicious° and a dropping eye,
With mirth in funeral and with dirge in marriage,

In equal scale weighing delight and dole, —
Taken to wife. Nor have we herein barr'd°
Your better wisdoms, which have freely gone
With this affair along. For all, our thanks.
Now follows, that you know, young Fortinbras,
Holding a weak supposal° of our worth,
Or thinking by our late dear brother's death
Our state to be disjoint and out of frame,
Colleagued with the dream of his advantage, —
He hath not fail'd to pester us with message,
Importing° the surrender of those lands
Lost by his father, with all bonds of law,
To our most valiant brother. So much for him.
Now for ourself, and for this time of meeting.
Thus much the business is: we have here writ
To Norway, uncle of young Fortinbras, —
Who, impotent and bed-rid, scarcely hears
Of this his nephew's purpose, — to suppress
His further gait° herein; in that the levies,
The lists and full proportions,° are all made
Out of his subject. And we here dispatch
You, good Cornelius, and you, Voltimand,
For bearers of this greeting to old Norway;
Giving to you no further personal power
To business with the king, more than the scope

Of these dilated° articles allow.
Farewell, and let your haste commend your duty.°

Cornelius.
Voltimand. } In that and all things will we show our duty.

King. We doubt it nothing: heartily farewell.

[*Exeunt* Voltimand *and* Cornelius.

And now, Laertes, what's the news with you?
You told us of some suit; what is't, Laertes?
You cannot speak of reason to the Dane,°
And lose your voice.° What wouldst thou beg, Laertes,
That shall not be my offer, not thy asking?
The head is not more native to the heart,
The hand more instrumental° to the mouth,
Than is the throne of Denmark to thy father.
What wouldst thou have, Laertes?

Laertes. Dread my lord,
Your leave and favour° to return to France;
From whence though willingly I came to Denmark,
To show my duty in your coronation,
Yet now, I must confess, that duty done,
My thoughts and wishes bend again toward France,
And bow them° to your gracious leave and pardon.

King. Have you your father's leave? What says Polonius?

Polonius. He hath, my lord, wrung from me my slow° leave
By laboursome petition, and at last
Upon his will I seal'd my hard consent.°
I do beseech you, give him leave to go.

King. Take thy fair hour, Laertes; time be thine,
And thy best graces spend it° at thy will!
But now, my cousin Hamlet, and my son, —

Hamlet. [*Aside*] A little more than kin, and less than kind.°

King. How is it that the clouds still hang on you?

Hamlet. Not so, my lord; I am too much i' the sun.

Queen. Good Hamlet, cast thy nighted colour off,
And let thine eye look like a friend on Denmark.
Do not for ever with thy vailed lids°
Seek for thy noble father in the dust.
Thou knowst 'tis common; all that lives must die,
Passing through nature to eternity.

Hamlet. Ay, madam, it is common.

Queen. If it be,
Why seems it so particular with thee?

Hamlet. Seems, madam! nay, it is. I know not "seems."

'Tis not alone my inky cloák, good mother,
Nor customary suits of solemn blæck,
Nor windy suspiration of forc'd breath,
No, nor the fruitful river in the eye,
Nor the dejected haviour° of the visage,
Together with all forms, moods, shows of grief,
That can denote° me truly. These indeed seem,
For they are actions that a man might play.
But I have that within which passeth show;
These but the trappings and the suits of woe.

King. 'Tis sweet and commendable° in your nature, Hamlet,
To give these mourning duties° to your father.
But, you must know, your father lost a father;
That father lost,° lost his, and the survivor bound
In filial obligation for some term
To do obsequious° sorrow. But to persever
In obstinate condolement° is a course
Of impious stubbornness; 'tis unmanly grief;
It shows a will most incorrect° to heaven,
A heart unfortified, a mind impatient,
An understanding simple and unschool'd.
For what we know must be and is as common
As any the most vulgar thing to sense,°
Why should we in our peevish opposition

Take it to heart? Fie! 'tis a fault to heaven,
A fault against the dead, a fault to nature,
To reason most absurd; whose common theme
Is death of fathers, and who still hath cried,
From the first corse till he° that died to-day,
"This must be so." We pray you, throw to earth
This unprevailing° woe, and think of us
As of a father: for let the world take note,
You are the most immediate° to our throne;
And with no less nobility of love
Than that which dearest father bears his son,
Do I impart° toward you. For your intent
In going back to school in Wittenberg,°
It is most retrograde° to our desire;
And we beseech you, bend you to remain
Here, in the cheer and comfort of our eye,
Our chiefest courtier, cousin, and our son.

Queen. Let not thy mother lose her prayers, Hamlet:
I pray thee, stay with us; go not to Wittenberg.

Hamlet. I shall in all my best obey you, madam.

King. Why, 'tis a loving and a fair reply:
Be as ourself in Denmark. — Madam, come.
This gentle and unforc'd accord of Hamlet
Sits smiling to my heart; in grace whereof,°

No jocund health that Denmark drinks to-day,
But the great cannon to the clouds shall tell,
And the king's rouse° the heavens shall bruit° again,
Respeaking earthly thunder. Come away.

[*Exeunt all but* Hamlet.

Hamlet. O, that this too too solid flesh would melt,
Thaw, and resolve itself into a dew!
Or that the Everlasting had not fix'd
His canon° 'gainst self-slaughter! O God! O God!
How weary, stale, flat and unprofitable
Seem to me all the uses° of this world!
Fie on't! O fie! 'Tis an unweeded garden,
That grows to seed; things rank and gross in nature
Possess it merely.° That it should come to this!
But two months dead; nay, not so much, not two:
So excellent a king; that was, to° this,
Hyperion° to a satyr; so loving to my mother
That he might not beteem° the winds of heaven
Visit her face too roughly. Heaven and earth!
Must I remember? Why, she would hang on him,
As if increase of appetite had grown
By what it fed on: and yet, within a month —
Let me not think on't — Frailty, thy name is woman! —
A little month, or ere° those shoes were old

With which she follow'd my poor father's body,
Like Niobe, all tears: why she, even she —
O Heaven! a beast, that wants discourse of reason,° 150
Would have mourn'd longer — married with mine uncle,
My father's brother, but no more like my father
Than I to Hercules. Within a month?
Ere yet the salt of most unrighteous tears
Had left the flushing° in her galled eyes, 155
She married. O most wicked speed, to post
With such dexterity° to incestuous sheets!
It is not nor it cannot° come to good.
But break, my heart, for I must hold my tongue.

Enter HORATIO, MARCELLUS, *and* BERNARDO

Horatio. Hail to your lordship!
Hamlet. I am glad to see you well. 160
Horatio, — or I do forget myself,
Horatio. The same, my lord, and your poor servant ever.
Hamlet. Sir, my good friend; I'll change° that name with you.
And what make you from° Wittenberg, Horatio? —
Marcellus? 165
Marcellus. My good lord —

Hamlet. I am very glad to see you.—[*To* Bernardo.] Good even, sir.—
But what, in faith, make you from Wittenberg?
Horatio. A truant disposition, good my lord.
Hamlet. I would not hear your enemy say so,
Nor shall you do mine ear that violence,
To make it truster of your own report
Against yourself. I know you are no truant.
But what is your affair in Elsinore?
We'll teach you to drink deep ere you depart.
Horatio. My lord, I came to see your father's funeral.
Hamlet. I pray thee, do not mock me, fellow-student;
I think it was to see my mother's wedding.
Horatio. Indeed, my lord, it followed hard upon.
Hamlet. Thrift, thrift, Horatio! The funeral bak'd meats
Did coldly furnish forth the marriage tables.
Would I had met my dearest° foe in heaven
Ere ever I had seen that day, Horatio!
My father!—methinks I see my father.
Horatio. O where, my lord?
Hamlet. In my mind's eye, Horatio.
Horatio. I saw him once. He was a goodly king.

Hamlet. He was a man, take him for all in all,
I shall not look upon his like again.
Horatio. My lord, I think I saw him yesternight.
Hamlet. Saw? Who?
Horatio. My lord, the king your father.
Hamlet. The king my father!
Horatio. Season° your admiration for a while
With an attent° ear, till I may deliver,
Upon the witness of these gentlemen,
This marvel to you.
Hamlet. For Heaven's love, let me hear.
Horatio. Two nights together had these gentlemen,
Marcellus and Bernardo, on their watch,
In the dead vast° and middle of the night,
Been thus encounter'd. A figure like your father,
Arm'd at all points exactly, cap-a-pe,°
Appears before them, and with solemn march
Goes slow and stately by them. Thrice he walk'd
By their oppress'd and fear-surprised eyes,
Within his truncheon's length; whilst they distill'd°
Almost to jelly with the act° of fear,
Stand dumb and speak not to him. This to me
In dreadful° secrecy impart they did,
And I with them the third night kept the watch;
Where, as they had deliver'd, both in time,

Form of the thing, each word made true and good,
The apparition comes. I knew your father:
These hands are not more like.
Hamlet. But where was this?
Marcellus. My lord, upon the platform where we watch'd.
Hamlet. Did you not speak to it?
Horatio. My lord, I did;
But answer made it none. Yet once methought
It lifted up it° head and did address
Itself to motion, like as it would speak;
But even then the morning cock crew loud,
And at the sound it shrunk in haste away,
And vanish'd from our sight.
Hamlet. 'Tis very strange.
Horatio. As I do live, my honour'd lord, 'tis true;
And we did think it writ down in our duty
To let you know of it.
Hamlet. Indeed, indeed, sirs — but this troubles me.
Hold you the watch to-night?
Marcellus. }
Bernardo. } We do, my lord.
Hamlet. Arm'd, say you?
Marcellus. }
Bernardo. } Arm'd, my lord.

Hamlet. From top to toe?

Marcellus. } My lord, from head to foot.
Bernardo. }

Hamlet. Then saw you not his face?

Horatio. O, yes, my lord; he wore his beaver° up.

Hamlet. What, look'd he frowningly?

Horatio. A countenance more in sorrow than in anger.

Hamlet. Pale or red?

Horatio. Nay, very pale.

Hamlet. And fix'd his eyes upon you?

Horatio. Most constantly.

Hamlet. I would I had been there.

Horatio. It would have much amaz'd you.

Hamlet. Very like,° very like. Stay'd it long?

Horatio. While one with moderate haste might tell° a hundred.

Marcellus. } Longer, longer.
Bernardo. }

Horatio. Not when I saw't.

Hamlet. His beard was grizzled, — no?

Horatio. It was, as I have seen it in his life,
A sable silver'd.

Hamlet. I will watch to-night;
Perchance 'twill walk again.

Horatio. I warrant it will.

Hamlet. If it assume my noble father's person,
I'll speak to it, though hell itself should gape
And bid me hold my peace. I pray you all,
If you have hitherto conceal'd this sight,
Let it be tenable° in your silence still,
And whatsoever else shall hap to-night,
Give it an understanding, but no tongue.
I will requite your loves. So, fare you well.
Upon the platform, 'twixt eleven and twelve,
I'll visit you.

All. Our duty° to your honour.

Hamlet. Your loves,° as mine to you. Farewell.

[*Exeunt all but* HAMLET.

My father's spirit in arms! All is not well;
I doubt° some foul play. Would the night were come!
Till then sit still, my soul. Foul deeds will rise,
Though all the earth o'erwhelm them, to men's eyes.

[*Exit.*

SCENE III. *A Room in the Castle*

Enter LAERTES *and* OPHELIA

Laertes. My necessaries are embark'd. Farewell;
And, sister, as the winds give benefit°

And convoy is assistant,° do not sleep,
But° let me hear from you.
Ophelia. Do you doubt that?
Laertes. For Hamlet, and the trifling of his favour,
Hold it a fashion and a toy in blood°;
A violet in the youth of primy nature,°
Forward, not permanent, sweet, not lasting,
The perfume and suppliance of a minute°;
No more.
Ophelia. No more but so?
Laertes. Think it no more;
For nature crescent° does not grow alone
In thews° and bulk, but, as this temple waxes,
The inward service of the mind and soul
Grows wide withal. Perhaps he loves you now,
And now no soil or cautel° doth besmirch
The virtue of his will°: but you must fear,
His greatness weigh'd, his will is not his own;
For he himself is subject to his birth.
He may not, as unvalued persons do,
Carve for himself; for on his choice depends
The safety and health of the whole state;
And therefore must his choice be circumscrib'd
Unto the voice and yielding of that body
Whereof he is the head. Then if he says he loves you,

It fits your wisdom so far to believe it
As he in his particular act° and place
May give his saying deed; which is no further
Than the main voice of Denmark goes withal.
Then weigh what loss your honour may sustain,
If with too credent° ear you list his songs,
Or lose your heart, or your chaste treasure open
To his unmaster'd° importunity.
Fear it, Ophelia, fear it, my dear sister,
And keep within the rear of your affection,
Out of the shot and danger of desire.
The chariest° maid is prodigal enough,
If she unmask her beauty to the moon.
Virtue itself scapes not calumnious strokes.
The canker° galls the infants of the spring,
Too oft before their buttons° be disclos'd;
And in the morn and liquid dew of youth
Contagious blastments are most imminent.
Be wary then. Best safety lies in fear:
Youth to itself rebels,° though none else near.

Ophelia. I shall the effect of this good lesson keep,
As watchman to my heart. But, good my brother,
Do not, as some ungracious° pastors do,
Show me the steep and thorny way to heaven,
Whiles, like a puff'd and reckless libertine,

Himself the primrose° path of dalliance treads,
And recks not his own rede.°

Laertes. O, fear me° not.
I stay too long; but here my father comes.

Enter POLONIUS

A double° blessing is a double grace;
Occasion° smiles upon a second leave.

Polonius. Yet here, Laertes! Aboard, aboard, for shame!
The wind sits in the shoulder of your sail,
And you are stay'd for. There; my blessing with thee!
And these few precepts in thy memory
See thou character.° Give thy thoughts no tongue,
Nor any unproportion'd° thought his act.
Be thou familiar, but by no means vulgar.°
The friends thou hast, and their adoption tried,
Grapple them to thy soul with hoops of steel;
But do not dull° thy palm with entertainment
Of each new-hatch'd, unfledg'd comrade. Beware
Of entrance to a quarrel, but being in,
Bear't that the opposed may beware of thee.
Give every man thy ear, but few thy voice.
Take each man's censure,° but reserve thy judgment.

Costly thy habit as thy purse can buy,
But not express'd in fancy°; rich, not gaudy;
For the apparel oft proclaims the man,
And they in France of the best rank and station
Are most select and generous, chief in that.°
Neither a borrower nor a lender be;
For loan oft loses both itself and friend,
And borrowing dulls the edge of husbandry.°
This above all: to thine own self be true,
And it must follow, as the night the day,
Thou canst not then be false to any man.
Farewell. My blessing season° this in thee!

Laertes. Most humbly do I take my leave, my lord.

Polonius. The time invites you; go. Your servants tend.°

Laertes. Farewell, Ophelia; and remember well
What I have said to you.

Ophelia. 'Tis in my memory lock'd,
And you yourself shall keep the key of it.

Laertes. Farewell. [*Exit.*

Polonius. What is't, Ophelia, he hath said to you?

Ophelia. So please you, something touching the Lord Hamlet.

Polonius. Marry,° well bethought.
'Tis told me, he hath very oft of late

Given private time to you, and you yourself
Have of your audience been most free and bounteous.
If it be so, as so 'tis put on me,°
And that in way of caution, I must tell you,
You do not understand yourself so clearly
As it behooves my daughter, and your honour.
What is between you? Give me up the truth.

Ophelia. He hath, my lord, of late made many tenders
Of his affection to me.

Polonius. Affection! pooh! You speak like a green girl,
Unsifted° in such perilous circumstance.
Do you believe his tenders, as you call them?

Ophelia. I do not know, my lord, what I should think.

Polonius. Marry, I'll teach you: think yourself a baby,
That you have ta'en these tenders° for true pay,
Which are not sterling. Tender° yourself more dearly;
Or — not to crack the wind of the poor phrase,°
Running it thus — you'll tender me° a fool.

Ophelia. My lord, he hath importun'd me with love
In honourable fashion.

Polonius. Ay, fashion you may call it; go to, go to.

Ophelia. And hath given countenance to his speech, my lord,
With almost all the vows of heaven.
Polonius. Ay, springes° to catch woodcocks. I do know,
When the blood burns, how prodigal the soul
Gives the tongue vows. These blazes, daughter,
Giving more light than heat, extinct in both,
Even in their promise, as it is a-making,
You must not take for fire. From this time, daughter,
Be somewhat scanter of your maiden presence.
Set your entreatments° at a higher rate
Than a command to parley. For Lord Hamlet,
Believe so much in him, that he is young,
And with a larger tether may he walk
Than may be given you. In few, Ophelia,
Do not believe his vows; for they are brokers,°
Not of that dye which their investments° show,
But mere implorators° of unholy suits,
Breathing like sanctified and pious bawds,
The better to beguile. This is for all:
I would not, in plain terms, from this time forth,
Have you so slander° any moment's leisure,
As to give words or talk with the Lord Hamlet.
Look to't, I charge you. Come your ways.°
Ophelia. I shall obey, my lord. [*Exeunt.*

SCENE IV. *The Platform*

Enter HAMLET, HORATIO, *and* MARCELLUS

Hamlet. The air bites shrewdly°; it is very cold.
Horatio. It is a nipping and an eager° air.
Hamlet. What hour now?
Horatio. I think it lacks of twelve.
Hamlet. No, it is struck.
Horatio. Indeed? I heard it not. Then it draws near the season
Wherein the spirit held his wont to walk.
[*A flourish of trumpets, and ordnance shot off, within.*
What does this mean, my lord?
Hamlet. The king doth wake to-night, and takes his rouse,°
Keeps wassail,° and the swaggering up-spring° reels;
And, as he drains his draughts of Rhenish down,
The kettle-drum and trumpet thus bray out
The triumph° of his pledge.
Horatio. Is it a custom?
Hamlet. Ay, marry, is't:
But to my mind, though I am native here
And to the manner° born, it is a custom
More honour'd in the breach than the observance.

This heavy-headed revel east and west
Makes us traduc'd and tax'd° of other nations.
They clepe° us drunkards, and with swinish phrase
Soil our addition°; and indeed it takes
From our achievements, though perform'd at height,
The pith and marrow of our attribute.°
So, oft it chances in particular men,
That for some vicious mole of nature° in them,
As,° in their birth — wherein they are not guilty,
Since nature cannot choose his° origin —
By the o'ergrowth of some complexion,°
Oft breaking down the pales° and forts of reason,
Or by some habit that too much o'er-leavens
The form of plausive° manners, that these men,
Carrying, I say, the stamp of one defect,°
Being nature's livery,° or fortune's star, —
Their virtues else — be they as pure as grace,
As infinite as man may undergo° —
Shall in the general censure take corruption
From that particular fault: the dram of eale°
Doth all the noble substance of a doubt°
To his own scandal.°

Horatio. Look, my lord, it comes!

Enter GHOST

Hamlet. Angels and ministers of grace defend us!
Be thou a spirit of health°, or goblin damn'd,
Bring with thee airs from heaven, or blasts from hell,
Be thy intents wicked or charitable,
Thou com'st in such a questionable° shape
That I will speak to thee. I'll call thee Hamlet,
King, father: royal Dane, O, answer me!
Let me not burst in ignorance; but tell
Why thy canoniz'd° bones, hearsed in death,°
Have burst their cerements; why the sepulchre,
Wherein we saw thee quietly inurn'd,°
Hath op'd his ponderous and marble jaws,
To cast thee up again. What may this mean,
That thou, dead corse, again in complete steel
Revisit'st thus the glimpses of the moon,°
Making night hideous; and we fools of nature°
So horridly to shake our disposition°
With thoughts beyond the reaches° of our souls?
Say, why is this? Wherefore? What should we do?

[GHOST *beckons* HAMLET.

Horatio. It beckons you to go away with it,
As if it some impartment did desire
To you alone.

Marcellus. Look, with what courteous action
It waves you to a more removed° ground.
But do not go with it.
Horatio. No, by no means.
Hamlet. It will not speak; then I will follow it.
Horatio. Do not, my lord.
Hamlet. Why, what should° be the fear?
I do not set my life at a pin's fee°;
And for my soul, what can it do to that,
Being a thing immortal as itself?
It waves me forth again. I'll follow it.
Horatio. What if it tempt you toward the flood, my lord,
Or to the dreadful summit of the cliff
That beetles o'er his base into the sea,
And there assume some other horrible form,
Which might deprive° your sovereignty of reason°
And draw you into madness? Think of it.
The very place puts toys of desperation,°
Without more motive, into every brain
That looks so many fathoms to the sea
And hears it roar beneath.
Hamlet. It waves me still.
Go on; I'll follow thee.
Marcellus. You shall not go, my lord.

Hamlet. Hold off your hands.
Horatio. Be rul'd: you shall not go.
Hamlet. My fate cries out,
And makes each petty artery in this body
As hardy as the Nemean° lion's nerve.°
Still am I call'd. Unhand me, gentlemen.
By heaven, I'll make a ghost of him that lets° me!
I say, away!—Go on: I'll follow thee.

[*Exeunt* GHOST *and* HAMLET.

Horatio. He waxes desperate with imagination.
Marcellus. Let's follow; 'tis not fit thus to obey him.
Horatio. Have° after. To what issue will this come?
Marcellus. Something is rotten in the state of Denmark.
Horatio. Heaven will direct it.°
Marcellus. Nay, let's follow him.

[*Exeunt.*

SCENE V. *Another Part of the Platform*

Enter GHOST *and* HAMLET

Hamlet. Where wilt thou lead me? Speak. I'll go no further.
Ghost. Mark me.
Hamlet. I will.

Ghost. My hour is almost come,
When I to sulphurous and tormenting flames°
Must render up myself.
Hamlet. Alas, poor ghost!
Ghost. Pity me not, but lend thy serious hearing
To what I shall unfold.
Hamlet. Speak; I am bound to hear.
Ghost. So art thou to revenge, when thou shalt hear.
Hamlet. What?
Ghost. I am thy father's spirit,
Doom'd for a certain term to walk the night,
And for the day confin'd to fast° in fires,
Till the foul crimes done in my days of nature
Are burnt and purg'd away. But that I am forbid
To tell the secrets of my prison-house,
I could a tale unfold whose lightest word
Would harrow up thy soul, freeze thy young blood,
Make thy two eyes, like stars, start from their spheres,
Thy knotted and combined locks to part
And each particular hair to stand an° end,
Like quills upon the fretful porpentine.°
But this eternal blazon° must not be
To ears of flesh and blood. List, list, O, list!
If thou didst ever thy dear father love —
Hamlet. O God!

Ghost. Revenge his foul and most unnatural murder.

Hamlet. Murder!

Ghost. Murder most foul, as in the best it is,
But this most foul, strange and unnatural.

Hamlet. Haste me to know't, that I, with wings as swift
As meditation or the thoughts of love,
May sweep to my revenge.

Ghost. I find thee apt;
And duller shouldst thou be° than the fat weed
That roots itself in ease on Lethe wharf,°
Wouldst thou not stir in this. Now, Hamlet, hear:
'Tis given out that, sleeping in my orchard,
A serpent stung me: so the whole ear of Denmark
Is by a forged process° of my death
Rankly abus'd. But know, thou noble youth,
The serpent that did sting thy father's life
Now wears his crown.

Hamlet. O my prophetic soul!
My uncle!

Ghost. Ay, that incestuous, that adulterate° beast,
With witchcraft of his wit, with traitorous gifts —
O wicked wit and gifts, that have the power
So to seduce! — won to his shameful lust

The will of my most seeming-virtuous queen.
O Hamlet, what a falling-off was there!
From me, whose love was of that dignity
That it went hand in hand even with the vow
I made to her in marriage, and to decline
Upon° a wretch whose natural gifts were poor
To those of mine!
But virtue,° as it never will be mov'd,
Though lewdness court it in a shape of heaven,
So lust, though to a radiant angel link'd,
Will sate itself in a celestial bed,
And prey on garbage.
But, soft°! Methinks I scent the morning air:
Brief let me be. Sleeping within my orchard—
My custom always in the afternoon—
Upon my secure° hour thy uncle stole,
With juice of cursed hebenon° in a vial,
And in the porches of my ears did pour
The leperous distilment; whose effect
Holds such an enmity with blood of man
That swift as quicksilver it courses through
The natural gates and alleys of the body,
And with a sudden vigour it doth posset°
And curd, like eager° droppings into milk,
The thin and wholesome blood. So did it mine,

And a most instant tetter bark'd about,°
Most lazar-like,° with vile and loathsome crust,
All my smooth body.
Thus was I, sleeping, by a brother's hand
Of life, of crown, of queen, at once dispatch'd,°
Cut off even in the blossoms of my sin,°
Unhousel'd,° disappointed,° unanel'd,°
No reckoning made, but sent to my account
With all my imperfections on my head.
O, horrible! O, horrible! Most horrible°!
If thou hast nature in thee, bear it not,
Let not the royal bed of Denmark be
A couch for luxury° and damned incest.
But, howsoever thou pursuest this act,
Taint not thy mind, nor let thy soul contrive
Against thy mother aught. Leave her to heaven
And to those thorns that in her bosom lodge,
To prick and sting her. Fare thee well° at once!
The glow-worm shows the matin° to be near,
And gins to pale his uneffectual fire.
Adieu, adieu! Hamlet, remember me. [*Exit.*

Hamlet. O all you host of heaven! O earth! What else?
And shall I couple hell? O, fie! Hold, hold, my heart;
And you, my sinews, grow not instant old,

But bear me stiffly up. Remember thee!
Ay, thou poor ghost, while memory holds a seat
In this distracted globe.° Remember thee?
Yea, from the table° of my memory
I'll wipe away all trivial fond° records,
All saws of books, all forms, all pressures° past,
That youth and observation copied there;
And thy commandment all alone shall live
Within the book and volume of my brain,
Unmix'd with baser matter; yes, by heaven!
O most pernicious woman!
O villain, villain, smiling, damned villain!
My tables,° — meet it is I set it down,
That one may smile, and smile, and be a villain;
At least I'm sure it may be so in Denmark. [*Writing.*
So, uncle, there you are. Now to my word;°
It is "Adieu, adieu! Remember me."
I have sworn't.

Marcellus. } [*Within*] My lord, my lord, —
Horatio. }

Marcellus. [*Within*] Lord Hamlet, —

Horatio. [*Within*] Heaven secure him!

Hamlet. So be it!

Horatio. [*Within*] Hillo, ho, ho, my lord!

Hamlet. Hillo, ho, ho, boy! Come, bird, come.°

Enter HORATIO *and* MARCELLUS

Marcellus. How is't, my noble lord?
Horatio. What news, my lord?
Hamlet. O, wonderful!
Horatio. Good my lord, tell it
Hamlet. No; you'll reveal it.
Horatio. Not I, my lord, by heaven.
Marcellus. Nor I, my lord.
Hamlet. How say you, then? Would heart of man once° think it?
But you'll be secret?
Horatio. } Ay, by heaven, my lord.
Marcellus. }
Hamlet. There's ne'er a villain dwelling in all Denmark
But he's an arrant knave.
Horatio. There needs no ghost, my lord, come from the grave
To tell us this.
Hamlet. Why, right; you are i' the right;
And so, without more circumstance° at all,
I hold it fit that we shake hands and part:
You, as your business and desire shall point you;
For every man has business and desire,

Such as it is; and for mine own poor part,
Look you, I'll go pray.

Horatio. These are but wild and whirling words, my lord.

Hamlet. I'm sorry they offend you, heartily;
Yes, faith, heartily.

Horatio. There's no offence, my lord.

Hamlet. Yes, by Saint Patrick, but there is, Horatio,
And much offence° too. Touching this vision here,
It is an honest ghost, that let me tell you.
For your desire to know what is between us,
O'ermaster't as you may. And now, good friends,
As you are friends, scholars and soldiers,
Give me one poor request.

Horatio. What is't, my lord? We will.

Hamlet. Never make known what you have seen to-night.

Horatio. } My lord, we will not.
Marcellus. }

Hamlet. Nay, but swear't.

Horatio. In faith,
My lord, not I.

Marcellus. Nor I, my lord, in faith.

Hamlet. Upon my sword.°

Marcellus. We have sworn, my lord, already.

Hamlet. Indeed, upon my sword, indeed.

Ghost. [*Beneath*] Swear.

Hamlet. Ah, ha, boy! say'st thou so? Art thou there, true-penny°?

Come on — you hear this fellow in the cellarage —
Consent to swear.

Horatio. Propose the oath, my lord.

Hamlet. Never to speak of this that you have seen.
Swear by my sword.

Ghost. [*Beneath*] Swear.

Hamlet. Hic et ubique? Then we'll shift our ground.

Come hither, gentlemen,
And lay your hands again upon my sword, —
Never to speak of this that you have heard,
Swear by my sword.

Ghost. [*Beneath*] Swear.

Hamlet. Well said, old mole! Canst work i' the earth so fast?
A worthy pioner°! — Once more remove, good friends.

Horatio. O day and night, but this is wondrous strange!

Hamlet. And therefore as a stranger° give it welcome.

There are more things in heaven and earth, Horatio,

Than are dreamt of in your philosophy.
But come:
Here, as before, never, so help you mercy,
How strange or odd soe'er I bear myself,
As I perchance hereafter shall think meet
To put an antic° disposition on,
That you, at such times seeing me, never shall,
With arms encumber'd thus, or this head-shake,
Or by pronouncing of some doubtful phrase,
As "Well, well, we know," or "We could, an if° we would,"
Or "If we list to speak," or "There be, an if they might,"
Or such ambiguous giving out, to note
That you know aught of me; this not to do,
So grace and mercy at your most° need help you,
Swear.

Ghost. [*Beneath*] Swear.

Hamlet. Rest, rest, perturbed spirit! — So, gentlemen,
With all my love I do commend me to you;
And what so poor a man as Hamlet is
May do, to express his love and friending° to you,
God willing, shall not lack.° Let us go in together;
And still your fingers on your lips, I pray. —

The time is out of joint: O cursed spite,
That ever I was born to set it right! —
Nay, come, let's go together.° [*Exeunt.* 190

ACT II

SCENE I. *A Room in the Castle*

Enter POLONIUS *and* REYNALDO

Polonius. Give him this money, and these notes, Reynaldo.
Reynaldo. I will, my lord.
Polonius. You shall° do marvellous wisely, good Reynaldo,
Before you visit him, to make inquiry
Of° his behaviour.
Reynaldo. My lord, I did intend it.
Polonius. Marry, well said; very well said. Look you, sir,
Inquire me° first what Danskers° are in Paris;
And how, and who; what means, and where they keep,
What company, at what expense; and finding
By this encompassment and drift° of question
That they do know my son, come you° more nearer°
Than your particular demands will touch it°;

Take you,° as 'twere, some distant knowledge of him,
As thus, "I know his father and his friends,
And in part him," — do you mark this, Reynaldo?
Reynaldo. Ay, very well, my lord.
Polonius. "And in part him. But," you may say, "not well:
But, if't be he I mean, he's very wild;
Addicted so and so," and there put on him
What forgeries° you please; marry, none so rank
As may dishonour him, take heed of that;
But, sir, such wanton, wild and usual slips
As are companions noted and most known
To youth and liberty.
Reynaldo. As gaming, my lord.
Polonius. Ay, or drinking, fencing, swearing, quarrelling,
Drabbing; you may go so far.
Reynaldo. My lord, that would dishonour him.
Polonius. 'Faith, no; as you may season it in the charge.
You must not put another scandal on him,
That he is open to incontinency;
That's not my meaning. But breathe° his faults so quaintly°
That they may seem the taints° of liberty,

The flash and outbreak of a fiery mind,
A savageness in unreclaimed blood,
Of general assault.°
Reynaldo. But, my good lord, —
Polonius. Wherefore should you do this?
Reynaldo. Ay, my lord,
I would know that.
Polonius. Marry, sir, here's my drift;
And, I believe, it is a fetch of warrant;°
You laying these slight sullies on my son,
As 'twere a thing a little soil'd i' the working,
Mark you,
Your party in converse,° him you would sound,
Having ever seen in the prenominate° crimes
The youth you breathe of guilty, be assur'd
He closes with you in this consequence°:
"Good sir," or so, or "friend," or "gentleman,"
According to the phrase or the addition°
Of man and country.
Reynaldo. Very good, my lord.
Polonius. And then, sir, does he this — he does — what was I about to say? By the mass, I was about to say something. Where did I leave°?
Reynaldo. At "closes in the consequence," at "friend or so," and "gentleman."

Polonius. At "closes in the consequence," ay, marry;
He closes thus: "I know the gentleman,
I saw him yesterday, or t'other day,
Or then, or then; with such, or such; and, as you say,
There was he gaming; there o'ertook in's rouse;°
There falling out at tennis;" or perchance,
"I saw him enter such a house of sale,"
Videlicet, a brothel, or so forth.
See you now,
Your bait of falsehood takes this carp of truth;
And thus do we of wisdom and of reach,°
With windlasses° and with assays of bias,°
By indirections find directions out.
So, by my former lecture and advice,
Shall you my son. You have me,° have you not?
Reynaldo. My lord, I have.
Polonius. God be wi' you; fare you well.
Reynaldo. Good my lord!
Polonius. Observe his inclination in yourself.°
Reynaldo. I shall, my lord.
Polonius. And let him ply his music.°
Reynaldo. Well, my lord.
Polonius. Farewell! [*Exit* Reynaldo.

Enter OPHELIA

How now, Ophelia! What's the matter?

Ophelia. Alas, my lord. I have been so affrighted!

Polonius. With what, i' the name of Heaven?

Ophelia. My lord, as I was sewing in my closet,°
Lord Hamlet, with his doublet all unbrac'd°;
No hat upon his head; his stockings foul'd,
Ungarter'd, and down-gyved° to his ancle;
Pale as his shirt; his knees knocking each other;
And with a look so piteous in purport
As if he had been loosed out of hell
To speak of horrors, — he comes before me.

Polonius. Mad for thy love?

Ophelia. My lord, I do not know,
But truly, I do fear it.

Polonius. What said he?

Ophelia. He took me by the wrist, and held me hard;
Then goes he to the length of all his arm,
And, with his other hand thus o'er his brow,
He falls to such perusal of my face
As he would draw it. Long stay'd he so.
At last, a little shaking of mine arm,
And thrice his head, thus, waving up and down,

He rais'd a sigh so piteous and profound
That it did seem to shatter all his bulk
And end his being. That done, he lets me go,
And, with his head over his shoulder turn'd,
He seem'd to find his way without his eyes;
For out o' doors he went without their help,
And, to the last, bended their light on me.

Polonius. Come, go with me. I will go seek the king.
This is the very ecstasy° of love,
Whose violent property° fordoes° itself
And leads the will to desperate undertakings
As oft as any passion under heaven
That does afflict our natures. I am sorry.
What, have you given him any hard words of late?

Ophelia. No, my good lord, but, as you did command,
I did repel his letters° and denied
His access to me.

Polonius. That hath made him mad.
I am sorry that with better heed and judgment
I had not quoted° him. I fear'd he did but trifle,
And meant to wrack° thee; but beshrew my jealousy°!
By heaven, it is as proper to our age
To cast beyond ourselves° in our opinions

As it is common for the younger sort
To lack discretion. Come, go we to the king:
This must be known; which, being kept close, might
move
More grief to hide° than hate to utter° love. [*Exeunt.*

SCENE II. *A Room in the Castle*

Enter KING, QUEEN, ROSENCRANTZ, GUILDENSTERN, *and* Attendants

King. Welcome, dear Rosencrantz and Guildenstern°!
Moreover that° we much did long to see you,
The need we have to use you did provoke
Our hasty sending. Something have you heard
Of Hamlet's transformation; so I call it,
Sith° nor the exterior nor the inward man
Resembles that it was. What it should be,°
More than his father's death, that thus hath put him
So much from the understanding of himself,
I cannot dream of. I entreat you both,
That, being of so young days brought up with him,
And since so neighbour'd to° his youth and humour,°
That you vouchsafe your rest° here in our court
Some little time: so by your companies°

To draw him on to pleasures, and to gather,
So much as from occasion you may glean,
Whether aught, to us unknown, afflicts him thus,
That, open'd,° lies within our remedy.

Queen. Good gentlemen, he hath much talk'd of you,
And sure I am two men there are not living
To whom he more adheres. If it will please you
To show us so much gentry° and good will
As to expend your time with us awhile,
For the supply and profit° of our hope,
Your visitation° shall receive such thanks
As fits a king's remembrance.

Rosencrantz. Both your majesties
Might, by the sovereign power you have of us,°
Put your dread pleasures more into command
Than to entreaty.

Guildenstern. But we both obey,
And here give up ourselves, in the full bent°
To lay our service freely at your feet,
To be commanded.

King. Thanks, Rosencrantz and gentle Guildenstern.

Queen. Thanks, Guildenstern and gentle Rosencrantz;
And I beseech you instantly to visit

My too much changed son. Go, some of you,
And bring these gentlemen where Hamlet is.

Guildenstern. Heavens make our presence and our practices
Pleasant and helpful to him!

Queen. Ay, amen!

[*Exeunt* ROSENCRANTZ, GUILDENSTERN, *and some* Attendants.]

Enter POLONIUS

Polonius. The ambassadors from Norway, my good lord,
Are joyfully return'd.

King. Thou still° hast been the father of good news.

Polonius. Have I, my lord? Assure you,° my good liege,
I hold my duty, as I hold my soul,
Both to my God and to my gracious king;
And I do think, or else this brain of mine
Hunts not the trail° of policy so sure
As it hath us'd to do, that I have found
The very cause of Hamlet's lunacy.

King. O, speak of that; that do I long to hear.

Polonius. Give first admittance to the ambassadors;
My news shall be the fruit° to that great feast.

King. Thyself do grace to them, and bring them in.
[*Exit* Polonius.
He tells me, my sweet Queen, that he hath found
The head and source of all your son's distemper.
Queen. I doubt° it is no other but the main,—
His father's death, and our o'erhasty marriage.
King. Well, we shall sift him.

Reënter Polonius, *with* Voltimand *and* Cornelius

Welcome, my good friends!
Say, Voltimand, what from our brother Norway?
Voltimand. Most fair return of greetings and desires.°
Upon our first, he sent out to suppress
His nephew's levies; which to him appear'd
To be a preparation 'gainst the Polack;
But, better look'd into, he truly found°
It was against your highness: whereat grieved,
That so his sickness, age and impotence
Was falsely borne in hand,° sends out arrests
On Fortinbras; which he, in brief, obeys;
Receives rebuke from Norway, and in fine
Makes vow before his uncle never more
To give th' assay° of arms against your majesty.
Whereon old Norway, overcome with joy,

Gives him three thousand crowns in annual fee,
And his commission to employ those soldiers,
So levi'd as before, against the Polack;
With an entreaty, herein further shown,
[*Giving a paper.*
That it might please you to give quiet pass
Through your dominions for this enterprise,
On such regards of safety and allowance
As therein are set down.
King. It likes us well;
And at our more consider'd° time we'll read,
Answer, and think upon this business.
Meantime we thank you for your well-took labour.
Go to your rest; at night we'll feast together.
Most welcome home!
[*Exeunt* VOLTIMAND *and* CORNELIUS.
Polonius. This business is well ended.
My liege, and madam, to expostulate°
What majesty should be, what duty is,
Why day is day, night night, and time is time,
Were nothing but to waste night, day and time.
Therefore, since brevity is the soul of wit,°
And tediousness the limbs and outward flourishes,
I will be brief: your noble son is mad;—
Mad call I it; for, to define true madness,

What is't but to be nothing else but mad?
But let that go.

Queen. More matter, with less art.

Polonius. Madam, I swear I use no art at all.
That he is mad, 'tis true; 'tis true 'tis pity,
And pity 'tis 'tis true: a foolish figure;
But farewell it, for I will use no art.
Mad let us grant him, then; and now remains
That we find out the cause of this effect,
Or rather say, the cause of this defect,
For this effect defective comes by cause.
Thus it remains, and the remainder thus,
Perpend°:
I have a daughter — have while she is mine —
Who, in her duty and obedience, mark,
Hath given me this: now gather, and surmise.
[*Reads.*
"*To the celestial and my soul's idol, the most beautified*° *Ophelia,*" —
That's an ill phrase, a vile phrase; "beautified" is a vile phrase: but you shall hear. Thus: [*Reads.*
"*In her excellent white bosom,*° *these, etc.*"

Queen. Came this from Hamlet to her?

Polonius. Good madam, stay awhile; I will be faithful. [*Reads.*

"Doubt thou° the stars are fire;
Doubt that the sun doth move;
Doubt truth to be a liar;
But never doubt I love.

"O dear Ophelia, I am ill at these numbers. I have not art to reckon my groans. But that I love thee best, O most best, believe it. Adieu.

"Thine evermore, most dear lady, whilst this machine is to him,° HAMLET."

This, in obedience, hath my daughter show'd me,
And more above,° hath his solicitings,
As they fell out by time, by means and place,
All given to mine ear.

King. But how hath she
Receiv'd his love?

Polonius. What do you think of me?

King. As of a man faithful and honourable.

Polonius. I would fain prove so. But what might you think,
When I had seen this hot love on the wing —
As I perceiv'd it, I must tell you that,
Before my daughter told me — what might you,
Or my dear majesty your Queen here, think,
If I had play'd the desk° or table-book,
Or given my heart a winking,° mute and dumb,

Or look'd upon this love with idle sight, —
What might you think? No, I went round° to work,
And my young mistress thus I did bespeak.°
"Lord Hamlet is a prince, out of thy star.°
This must not be." And then I precepts gave her,
That she should lock herself from his resort,
Admit no messengers, receive no tokens.
Which done, she took the fruits of° my advice;
And he, repulsed — a short tale to make —
Fell into sadness, then into a fast,
Thence to a watch,° thence into a weakness,
Thence to a lightness,° and, by this declension,
Into the madness wherein now he raves,
And all we mourn for.°

King. Do you think 'tis this?

Queen. It may be, very likely.

Polonius. Hath there been such a time — I'd fain know that —
That I have positively said "'Tis so,"
When it prov'd otherwise?

King. Not that I know.

Polonius. [*Pointing to his head and shoulder*] Take this from this, if this be otherwise.
If circumstances lead me, I will find

Where truth is hid, though it were hid indeed
Within the centre.°
King. How may we try it further?
Polonius. You know, sometimes he walks four hours° together
Here in the lobby.
Queen. So he does indeed.
Polonius. At such a time I'll loose my daughter to him.
Be you and I behind an arras° then;
Mark the encounter. If he love her not
And be not from his reason fall'n thereon,
Let me be no assistant for a state,
But keep a farm and carters.
King. We will try it.
Queen. But, look, where sadly the poor wretch° comes reading.
Polonius. Away, I do beseech you, both away.
I'll board° him presently.

[*Exeunt* KING, QUEEN, *and* Attendants.

Enter HAMLET, *reading*

O, give me leave:
How does my good Lord Hamlet?
Hamlet. Well, God-a-mercy.

Polonius. Do you know me, my lord?

Hamlet. Excellent well; you are a fishmonger.

Polonius. Not I, my lord.

Hamlet. Then I would you were so honest a man.

Polonius. Honest, my lord?

Hamlet. Ay, sir. To be honest, as this world goes, is to be one man picked out of ten thousand.

Polonius. That's very true, my lord.

Hamlet. For if the sun breed maggots in a dead dog, being a good kissing carrion,° — Have you a daughter?

Polonius. I have, my lord.

Hamlet. Let her not walk i' the sun. Conception° is a blessing, but not as your daughter may conceive. Friend, look to't.

Polonius. [*Aside*] How say° you by that? Still harping on my daughter. Yet he knew me not at first; he said I was a fishmonger. He is far gone, far gone. And truly in my youth I suffered much extremity for love; very near this. I'll speak to him again. What do you read, my lord?

Hamlet. Words, words, words.

Polonius. What is the matter, my lord?

Hamlet. Between who°?

Polonius. I mean, the matter that you read, my lord.

Hamlet. Slanders, sir; for the satirical rogue says here that old men have grey beards, that their faces are wrinkled, their eyes purging° thick amber or plum-tree gum, and that they have a plentiful lack of wit, together with most weak hams: all which, sir, though I most powerfully and potently believe, yet I hold it not honesty to have it thus set down; for yourself, sir, should° be old as I am, if like a crab you could go backward.

Polonius. [*Aside*] Though this be madness, yet there is method in't. — Will you walk out of the air, my lord?

Hamlet. Into my grave.

Polonius. Indeed, that is out o' the air. [*Aside*] How pregnant° sometimes his replies are! A happiness° that often madness hits on, which reason and sanity could not so prosperously be delivered of. I will leave him, and suddenly contrive the means of meeting between him and my daughter. — My honourable lord, I will most humbly take my leave of you.

Hamlet. You cannot, sir, take from me any thing that I will more willingly part withal°; except my life, except my life, except my life.

Polonius. Fare you well, my lord.

Hamlet. These tedious old fools!

Enter Rosencrantz *and* Guildenstern

Polonius. You go to seek the Lord Hamlet; there he is.

Rosencrantz. [*To Polonius*] God save you, sir!

[*Exit* Polonius.

Guildenstern. My honoured lord!

Rosencrantz. My most dear lord!

Hamlet. My excellent good friends! How dost thou, Guildenstern? — Ah, Rosencrantz! Good lads, how do ye both?

Rosencrantz. As the indifferent° children of the earth.

Guildenstern. Happy, in that we are not over-happy; On fortune's cap we are not the very button.

Hamlet. Nor the soles of her shoe?

Rosencrantz. Neither, my lord.

Hamlet. Then you live about her waist, or in the middle of her favours? What's the news?

Rosencrantz. None, my lord, but that the world's grown honest.

Hamlet. Then is doomsday near. But your news is not true. Let me question more in particular: what have you, my good friends, deserved at the hands of fortune, that she sends you to prison hither?

Guildenstern. Prison, my lord!

Hamlet. Denmark's a prison.

Rosencrantz. Then is the world one.

Hamlet. A goodly one; in which there are many confines,° wards and dungeons, Denmark being one o' the worst.

Rosencrantz. We think not so, my lord.

Hamlet. Why, then, 'tis none to you; for there is nothing either good or bad, but thinking makes it so. To me it is a prison.

Rosencrantz. Why then, your ambition makes it one; 'tis too narrow for your mind.

Hamlet. O God, I could be bounded in a nut-shell and count myself a king of infinite space, were it not that I have bad dreams.

Guildenstern. Which dreams indeed are ambition, for the very substance° of the ambitious is merely the shadow of a dream.

Hamlet. A dream itself is but a shadow.°

Rosencrantz. Truly, and I hold ambition of so airy and light a quality that it is but a shadow's shadow.

Hamlet. Then are our beggars bodies, and our monarchs and outstretched° heroes the beggars' shadows. Shall we to the court? for, by my fay,° I cannot reason.

Rosencrantz. } We'll wait upon you.
Guildenstern. }

Hamlet. No such matter. I will not sort you with the rest of my servants; for, to speak to you like an honest man, I am most dreadfully attended.° But, in the beaten way° of friendship, what make you at Elsinore? 274

Rosencrantz. To visit you, my lord; no other occasion.

Hamlet. Beggar that I am, I am even poor in thanks, but I thank you: and sure, dear friends, my thanks are too dear a halfpenny. Were you not sent for? Is it your own inclining? Is it a free visitation? Come, deal justly with me. Come, come; nay, speak.

Guildenstern. What should we say, my lord? 282

Hamlet. Why, any thing, but° to the purpose. You were sent for; and there is a kind of confession in your looks which your modesties° have not craft enough to colour. I know the good king and queen have sent for you. 287

Rosencrantz. To what end, my lord?

Hamlet. That you must teach me. But let me conjure you, by the rights of our fellowship, by the consonancy° of our youth, by the obligation of our ever-preserved love, and by what more dear a better

proposer could charge you withal, be even and direct with me, whether you were sent for, or no? 294

Rosencrantz. [*Aside to Guildenstern*] What say you?

Hamlet. [*Aside*] Nay, then, I have an eye of you.[a] — If you love me, hold not off.

Guildenstern. My lord, we were sent for. 298

Hamlet. I will tell you why; so shall my anticipation prevent your discovery,° and your secrecy to the king and queen moult no feather. I have of late — but wherefore I know not — lost all my mirth, forgone all custom of exercises; and indeed it goes so heavily with my disposition that this goodly frame, the earth, seems to me a sterile promontory, this most excellent canopy, the air, look you, this brave o'erhanging firmament, this majestical roof fretted° with golden fire, why, it appears no other thing to me than a foul and pestilent congregation of vapours. What a piece of work is man! How noble in reason! How infinite in faculty! In form and moving how express° and admirable! In action how like an angel! In apprehension how like a god! The beauty of the world! The paragon of animals! And yet, to me, what is this quintessence of dust? Man delights not me: no, nor woman neither, though by your smiling you seem to say so. 317

Rosencrantz. My lord, there was no such stuff in my thoughts.

Hamlet. Why did you laugh then, when I said "Man delights not me"?

Rosencrantz. To think, my lord, if you delight not in man, what lenten° entertainment the players shall receive from you. We coted° them on the way; and hither are they coming, to offer you service.

Hamlet. He that plays the king shall be welcome; his majesty shall have tribute of me. The adventurous knight shall use his foil and target; the lover shall not sigh gratis; the humorous man shall end his part in peace; the clown shall make those laugh whose lungs are tickle o' the sere°; and the lady shall say her mind freely, or the blank verse shall halt for't. What players are they?

Rosencrantz. Even those you were wont to take delight in; the tragedians of the city.

Hamlet. How chances it they travel? Their residence, both in reputation and profit, was better both ways.

Rosencrantz. I think their inhibition° comes by the means of the late innovation.

Hamlet. Do they hold the same estimation they did when I was in the city? Are they so followed?

Rosencrantz. No, indeed, they are not.

Hamlet. How comes it? Do they grow rusty?

Rosencrantz. Nay, their endeavour keeps in the wonted pace. But there is, sir, an aery° of children, little eyases,° that cry out on the top of question,° and are most tyrannically° clapped for't: these are now the fashion, and so berattle° the common stages° — so they call them — that many wearing rapiers are afraid of goose-quills,° and dare scarce come thither.

Hamlet. What, are they children? Who maintains 'em? How are they escoted°? Will they pursue the quality no longer than they can sing? Will they not say afterwards, if they should grow themselves to common players — as it is most like, if their means are no better — their writers do them wrong, to make them exclaim against their own succession?

Rosencrantz. 'Faith, there has been much to do° on both sides; and the nation holds it no sin to tarre° them to controversy. There was, for a while, no money bid for argument,° unless the poet and the player went to cuffs in the question.

Hamlet. Is't possible?

Guildenstern. O, there has been much throwing about of brains.°

Hamlet. Do the boys carry it away°?

Rosencrantz. Ay, that they do, my lord; Hercules and his load too.

Hamlet. It is not very strange; for mine uncle is king of Denmark, and those that would make mows° at him while my father lived, give twenty, forty, fifty, an hundred ducats apiece for his picture in little.° 'Sblood,° there is something in this more than natural, if philosophy could find it out.

[*Flourish of trumpets within.*

Guildenstern. There are the players.

Hamlet. Gentlemen, you are welcome to Elsinore. Your hands, come. The appurtenance° of welcome is fashion and ceremony. Let me comply with° you in this garb,° lest my extent° to the players, which, I tell you, must show fairly outward, should more appear like entertainment than yours. You are welcome; but my uncle-father and aunt-mother are deceived.

Guildenstern. In what, my dear lord?

Hamlet. I am but mad north-north-west. When the wind is southerly, I know a hawk from a handsaw.°

Enter POLONIUS

Polonius. Well be with you, gentlemen!

Hamlet. Hark you, Guildenstern; and you too: at

each ear a hearer. That great baby you see there is not yet out of his swaddling-clouts.

Rosencrantz. Happily° he's the second time come to them: for they say an old man is twice a child.

Hamlet. I will prophesy he comes to tell me of the players; mark it. — You say right, sir; o' Monday morning. 'Twas so indeed.

Polonius. My lord, I have news to tell you.

Hamlet. My lord, I have news to tell you.
When Roscius° was an actor in Rome, —

Polonius. The actors are come hither, my lord.

Hamlet. Buz, buz°!

Polonius. Upon mine honour, —

Hamlet. Then came each actor on his ass,° —

Polonius. The best actors in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene individable,° or poem unlimited. Seneca° cannot be too heavy, nor Plautus too light. For the law of writ and the liberty, these are the only men.

Hamlet. O Jephthah°, judge of Israel, what a treasure hadst thou!

Polonius. What a treasure had he, my lord?

Hamlet. Why,

"*One fair daughter, and no more,*
The which he loved passing well."

Polonius. [*Aside*] Still on my daughter.

Hamlet. Am I not i' the right, old Jephthah?

Polonius. If you call me Jephthah, my lord, I have a daughter that I love passing well.

Hamlet. Nay, that follows not.

Polonius. What follows, then, my lord?

Hamlet. Why,

"*As by lot, God wot,*"

and then, you know,

"*It came to pass, as most like it was,*" —

the first row° of the pious chanson° will show you more; for look, where my abridgements° come. —

Enter four or five Players

You are welcome, masters; welcome, all. I am glad to see thee well. Welcome, good friends. O, my old friend! Thy face is valanced° since I saw thee last. Comest thou to beard me in Denmark? What, my young lady and mistress°! By'r lady, your ladyship is nearer to heaven, than when I saw you last, by the altitude of a chopine.° Pray God, your voice, like a piece of uncurrent gold, be not cracked within the

ring.° Masters, you are all welcome. We'll e'en to't like French falconers, fly at any thing° we see: we'll have a speech straight. Come, give us a taste of your quality°; come, a passionate speech.

First Player. What speech, my lord? 442

Hamlet. I heard thee speak me° a speech once, but it was never acted; or, if it was, not above once; for the play, I remember, pleased not the million: 'twas caviare° to the general. But it was — as I received it, and others, whose judgments in such matters cried in the top of mine° — an excellent play, well digested in the scenes, set down with as much modesty as cunning. I remember, one said there were no sallets° in the lines to make the matter savoury, nor no matter in the phrase that might indict° the author of affectation; but called it an honest method, as wholesome as sweet, and by very much more handsome° than fine. One speech in it I chiefly loved: 'twas Æneas' tale to Dido; and thereabout° of it especially, where he speaks of Priam's slaughter. If it live in your memory, begin at this line: let me see, let me see, — 459

The rugged Pyrrhus, like the Hyrcanian beast,°

— it is not so: — it begins with Pyrrhus: —

The rugged Pyrrhus, he whose sable arms,
Black as his purpose, did the night resemble
When he lay couched in the ominous horse,
Hath now this dread and black complexion smear'd
With heraldry more dismal. Head to foot
Now is he total gules° ; horridly trick'd
With blood of fathers, mothers, daughters, sons,
Bak'd and impasted° with the parching streets,
That lend a tyrannous and damned light
To their lord's murder. Roasted in wrath and fire,
And thus o'er-sized° with coagulate gore,
With eyes like carbuncles,° the hellish Pyrrhus
Old grandsire Priam seeks.

So, proceed you.

Polonius. 'Fore God, my lord, well spoken, with good accent and good discretion.

First Player. Anon he finds him
Striking too short at Greeks. His antique sword,
Rebellious to his arm, lies where it falls,
Repugnant to command. Unequal match'd,
Pyrrhus at Priam drives ; in rage strikes wide ;
But° with the whiff and wind of his fell sword
The unnerv'd father falls. Then senseless Ilium,
Seeming to feel this blow, with flaming top
Stoops to his base, and with a hideous crash
Takes prisoner Pyrrhus' ear ; for, lo ! his sword,
Which was declining on the milky° head

Of reverend Priam, seem'd i' the air to stick.
So, as a painted tyrant,° Pyrrhus stood,
And like a neutral to his will and matter,
Did nothing.
But, as we often see, against some storm,
A silence in the heavens, the rack° stand still,
The bold winds speechless, and the orb below
As hush as death, anon the dreadful thunder
Doth rend the region° ; so, after Pyrrhus' pause,
Aroused vengeance sets him new a-work° ;
And never did the Cyclops' hammers fall
On Mars's armour, forg'd for proof° eterne,
With less remorse° than Pyrrhus' bleeding sword
Now falls on Priam.
Out, out, thou strumpet, Fortune ! All you gods,
In general synod, take away her power ;
Break all the spokes and fellies from her wheel,
And bowl the round nave° down the hill of heaven,
As low as to the fiends !

Polonius. This is too long.

Hamlet. It shall to the barber's, with your beard. Prithee, say on. — He's for a jig,° or a tale of bawdry, or he sleeps. — Say on ; come to Hecuba.

First Player. But who, O who had seen the mobled° queen —

Hamlet, "The mobled queen" ?

Polonius. That's good : "mobled queen" is good.

First Player. Run barefoot up and down, threatening the flames
With bisson rheum°; a clout upon that head
Where late the diadem stood, and for a robe,
About her lank and all o'er-teemed° loins,
A blanket, in the alarm of fear caught up;
Who this had seen, with tongue in venom steep'd,
'Gainst Fortune's state would treason have pronounc'd.
But if the gods themselves did see her then
When she saw Pyrrhus make malicious sport
In mincing with his sword her husband's limbs,
The instant burst of clamour that she made,
Unless things mortal move them not at all,
Would have made milch° the burning eyes of heaven,
And passion° in the gods.

Polonius. Look, whether he has not turned his colour and has tears in's eyes. — Pray you, no more.

Hamlet. 'Tis well; I'll have thee speak out the rest soon. Good my lord, will you see the players well bestowed°? Do you hear, let them be well used; for they are the abstract and brief chronicles° of the time. After your death, you were better have a bad epitaph than their ill report while you live.

Polonius. My lord, I will use them according to their desert.

Hamlet. God's bodykins,° man, much better. Use every man after° his desert, and who should scape

whipping? Use them after your own honour and dignity. The less they deserve, the more merit is in your bounty. Take them in.

Polonius. Come, sirs.

Hamlet. Follow him, friends. We'll hear a play tomorrow. [*Exit* POLONIUS *with all the* Players *but the* First.] — Dost thou hear me, old friend? Can you play *The Murder of Gonzago?*

First Player. Ay, my lord.

Hamlet. We'll ha't to-morrow night. You could, for a need, study a speech of some dozen or sixteen lines, which I would set down and insert in't, could you not?

First Player. Ay, my lord.

Hamlet. Very well. Follow that lord; and look you mock him not. [*Exit* First Player.] — My good friends, I'll leave you till night. You are welcome to Elsinore.

Rosencrantz. Good my lord!

Hamlet. Ay, so, God be wi' ye! [*Exeunt* ROSENCRANTZ *and* GUILDENSTERN.] Now I am alone.
O, what a rogue and peasant slave am I!
Is it not monstrous that this player here,
But in a fiction, in a dream of passion,
Could force his soul so to his own conceit°

That from her working all his visage wann'd,
Tears in his eyes, distraction in's aspect,
A broken voice, and his whole function° suiting
With forms to his conceit, and all for nothing!
For Hecuba!
What's Hecuba to him, or he to Hecuba,
That he should weep for her? What would he do,
Had he the motive and the cue for passion
That I have? He would drown the stage with tears
And cleave the general ear with horrid speech,
Make mad the guilty, and appal the free,°
Confound the ignorant, and amaze° indeed
The very faculties of eyes and ears.
Yet I,
A dull and muddy-mettled° rascal, peak,°
Like John-a-dreams,° unpregnant of° my cause,
And can say nothing; no, not for a king,
Upon whose property° and most dear life
A damn'd defeat was made. Am I a coward?
Who calls me villain, breaks my pate across,
Plucks off my beard, and blows it in my face,
Tweaks me by the nose, gives me the lie i' the throat,
As deep as to the lungs? Who does me° this?
Ha!
'Swounds,° I should take it; for it cannot be

But I am pigeon-liver'd,° and lack gall
To make oppression bitter, or ere this
I should have fatted all the region° kites
With this slave's offal. Bloody, bawdy villain!
Remorseless, treacherous, lecherous, kindless° villain!
O, vengeance!
Why, what an ass am I! This is most brave,
That I, the son of a dear father murder'd,
Prompted to my revenge by heaven and hell,
Must, like a whore, unpack my heart with words,
And fall a-cursing, like a very drab,
A scullion!
Fie upon't! Foh! About,° my brain! I have heard
That guilty creatures sitting at a play
Have by the very cunning of the scene
Been struck so to the soul that presently°
They have proclaim'd their malefactions;
For murder, though it have no tongue, will speak
With most miraculous organ. I'll have these players
Play something like the murder of my father
Before mine uncle. I'll observe his looks;
I'll tent° him to the quick. If he but blench,°
I know my course. The spirit that I have seen
May be the devil; and the devil hath power
To assume a pleasing shape; yea, and perhaps

Out of my weakness, and my melancholy,
As he is very potent with such spirits,
Abuses° me to damn me. I'll have grounds
More relative° than this. The play's the thing
Wherein I'll catch the conscience of the king. [*Exit.*

ACT III

Scene I. *A Room in the Castle*

Enter King, Queen, Polonius, Ophelia, Rosencrantz, *and* Guildenstern

King. And can you, by no drift of circumstance,°
Get from him why he puts on this confusion,°
Grating° so harshly all his days of quiet
With turbulent and dangerous lunacy?
Rosencrantz. He does confess he feels himself distracted;
But from what cause he will by no means speak.
Guildenstern. Nor do we find him forward to be sounded,
But with a crafty madness,° keeps aloof,
When we would bring him on to some confession
Of his true state.

Queen. Did he receive you well?

Rosencrantz. Most like a gentleman.

Guildenstern. But with much forcing of his disposition.

Rosencrantz. Niggard of question, but, of our demands,
Most free in his reply.

Queen. Did you assay him
To any pastime?

Rosencrantz. Madam, it so fell out, that certain players
We o'er-raught° on the way. Of these we told him;
And there did seem in him a kind of joy
To hear of it. They are about the court,
And, as I think, they have already order
This night to play before him.

Polonius. 'Tis most true;
And he beseech'd me to entreat your majesties
To hear and see the matter.

King. With all my heart; and it doth much content me
To hear him so inclin'd.
Good gentlemen, give him a further edge,°
And drive his purpose on to these delights.

Rosencrantz. We shall, my lord.

[*Exeunt* ROSENCRANTZ *and* GUILDENSTERN.

King. Sweet Gertrude, leave us too;
For we have closely° sent for Hamlet hither,
That he, as 'twere by accident, may here
Affront° Ophelia.
Her father and myself, lawful espials,°
Will so bestow ourselves that, seeing, unseen,
We may of their encounter frankly judge,
And gather by him, as he is behaved,
If 't be the affliction of his love or no
That thus he suffers for.

Queen. I shall obey you,
And for your part, Ophelia, I do wish
That your good beauties be the happy cause
Of Hamlet's wildness: so shall I hope your virtues
Will bring him to his wonted way again,
To both your honours.

Ophelia. Madam, I wish it may.

[*Exit* QUEEN.

Polonius. Ophelia, walk you here. — Gracious,° so please you,
We will bestow ourselves. — [*To Ophelia*] Read on this book,
That show of such an exercise may colour°

Your loneliness. We are oft to blame in this —
'Tis too much° prov'd — that with devotion's visage,
And pious action, we do sugar o'er
The devil himself.

King. [*Aside*] O, 'tis too true!
How smart a lash that speech doth give my conscience!
The harlot's cheek, beauti'd with plastering art,
Is not more ugly to the thing that helps it
Than is my deed to my most painted° word:
O heavy burthen!

Polonius. I hear him coming. Let's withdraw, my lord.

[*Exeunt* KING *and* POLONIUS.

Enter HAMLET

Hamlet. To be, or not to be, — that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them? To die; to sleep;
No more°; and by a sleep to say we end
The heart-ache, and the thousand natural shocks
That flesh is heir to, 'tis a consummation
Devoutly to be wish'd. To die; to sleep;

To sleep; perchance to dream, — ay, there's the
rub°;
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,°
Must give us pause. There's the respect°
That makes calamity of so long life°;
For who would bear the whips and scorns of time,°
The oppressor's wrong, the proud man's contumely,
The pangs of dispris'd love, the law's delay,
The insolence of office, and the spurns
That patient merit of the unworthy takes,
When he himself might his quietus make
With a bare bodkin°? Who would fardels° bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscover'd country from whose bourn°
No traveller returns, puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all;
And thus the native hue° of resolution
Is sicklied o'er with the pale cast of thought,°
And enterprises of great pith and moment
With this regard their currents turn away,
And lose the name of action. — Soft you now!

The fair Ophelia! — Nymph, in thy orisons°
Be all my sins remember'd.
Ophelia. Good my lord,
How does your honour for this many a day?
Hamlet. I humbly thank you; well, well, well.
Ophelia. My lord, I have remembrances of yours,
That I have longed long to re-deliver;
I pray you, now receive them.
Hamlet. No, not I;
I never gave you aught.
Ophelia. My honour'd lord, I know right well you did,
And, with them, words of so sweet breath compos'd
As made the things more rich. Their perfume lost,
Take these again; for to the noble mind
Rich gifts wax poor when givers prove unkind.
There, my lord.
Hamlet. Ha, ha! Are you honest°?
Ophelia. My lord?
Hamlet. Are you fair?
Ophelia. What means your lordship?
Hamlet. That if you be honest, and fair, your honesty should admit no discourse to your beauty.°
Ophelia. Could beauty, my lord, have better commerce° than with honesty?

Hamlet. Ay, truly; for the power of beauty will sooner transform honesty from what it is to a bawd than the force of honesty can translate beauty into his likeness. This was sometime a paradox, but now the time gives it proof. I did love you once.

Ophelia. Indeed, my lord, you made me believe so.

Hamlet. You should not have believed me; for virtue cannot so inoculate our old stock but we shall relish° of it. I loved you not.

Ophelia. I was the more deceived.

Hamlet. Get thee to a nunnery. Why wouldst thou be a breeder of sinners? I am myself indifferent° honest; but yet I could accuse me of such things that it were better my mother had not borne me. I am very proud, revengeful, ambitious, with more offences at my beck° than I have thoughts to put them in, imagination to give them shape, or time to act them in. What should such fellows as I do crawling between earth and heaven? We are arrant knaves, all; believe none of us. Go thy ways to a nunnery. Where's your father?

Ophelia. At home, my lord.

Hamlet. Let the doors be shut upon him, that he may play the fool no where but in's own house.° Farewell.

Ophelia. O, help him, you sweet heavens!

Hamlet. If thou dost marry, I'll give thee this plague for thy dowry: be thou as chaste as ice, as pure as snow, thou shalt not escape calumny. Get thee to a nunnery, go. Farewell. Or, if thou wilt needs marry, marry a fool; for wise men know well enough what monsters° you make of them. To a nunnery, go, and quickly too. Farewell.

Ophelia. O heavenly powers, restore him!

Hamlet. I have heard of your paintings too, well enough. God has given you one face, and you make yourselves another. You jig,° you amble, and you lisp, and nickname° God's creatures, and make your wantonness your ignorance.° Go to, I'll no more on't: it hath made me mad. I say, we will have no more marriages. Those that are married already, all but one, shall live. The rest shall keep as they are. To a nunnery, go. [*Exit.*

Ophelia. O, what a noble mind is here o'erthrown!
The courtier's, soldier's, scholar's, eye, tongue, sword:
The expectancy and rose° of the fair state,
The glass of fashion° and the mould° of form,
The observ'd of all observers, quite, quite down!
And I, of ladies most deject and wretched,
That suck'd the honey of his music vows,

Now see that noble and most sovereign reason,
Like sweet bells jangled, out of tune and harsh;
That unmatch'd form and feature° of blown youth
Blasted with ecstasy.° O, woe is me,
To have seen what I have seen, see what I see!

Reënter King *and* Polonius

King. Love? His affections do not that way tend;
Nor what he spake, though it lack'd form a little,
Was not° like madness. There's something in his soul,
O'er which his melancholy sits on brood;
And I do doubt° the hatch and the disclose
Will be some danger: which for to prevent,
I have in quick determination
Thus set it down: he shall with speed to England,
For the demand of our neglected tribute.
Haply the seas and countries different
With variable objects shall expel
This something-settled matter in his heart,
Whereon his brains still beating puts° him thus
From fashion of himself.° What think you on't?

Polonius. It shall do well. But yet do I believe
The origin and commencement of his grief°
Sprung from neglected love. — How now, Ophelia!

You need not tell us what Lord Hamlet said;
We heard it all. — My lord, do as you please;
But, if you hold it fit, after the play,
Let his queen mother all alone entreat him
To show his grief. Let her be round° with him;
And I'll be plac'd, so please° you, in the ear°
Of all their conference. If she find him° not,
To England send him; or confine him where
Your wisdom best shall think.

King. It shall be so.
Madness in great ones must not unwatch'd go.

[*Exeunt.*

SCENE II. *A Hall in the Castle*

Enter HAMLET *and* Players

Hamlet. Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines. Nor do not° saw the air too much with your hand, thus, but use all gently; for in the very torrent, tempest, and, as I may say, the whirlwind of passion, you must acquire and beget a temperance that may give it smoothness

O, it offends me to the soul to hear a robustious periwig-pated° fellow tear a passion to tatters, to very rags, to split the ears of the groundlings,° who for the most part are capable of nothing but inexplicable dumb-shows° and noise. I would have such a fellow whipped for o'erdoing Termagant°; it out-herods Herod.° Pray you, avoid it.

First Player. I warrant your honour.

Hamlet. Be not too tame neither, but let your own discretion be your tutor. Suit the action to the word, the word to the action, with this special observance, that you o'erstep not the modesty of nature; for anything so overdone is from° the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure.° Now this overdone, or come tardy off,° though it make the unskilful laugh, cannot but make the judicious grieve; the censure° of the which one° must in your allowance o'erweigh a whole theatre of others. O, there be players that I have seen play, and heard others praise, and that highly, not to speak it profanely, that, neither having the accent of Christians nor the gait of Christian, pagan, nor man, have so

strutted and bellowed that I have thought some of nature's journeymen had made men and not made them well, they imitated humanity so abominably.

First Player. I hope we have reformed that indifferently° with us, sir. 38

Hamlet. O, reform it altogether. And let those that play your clowns speak no more than is set down for them°; for there be of them that will themselves laugh, to set on some quantity of barren spectators to laugh too; though, in the mean time, some necessary question of the play be then to be considered. That's villanous, and shows a most pitiful ambition in the fool that uses it. Go, make you ready. 46

[*Exeunt* Players.

Enter POLONIUS, ROSENCRANTZ, *and* GUILDENSTERN

How now, my lord! Will the king hear this piece of work?

Polonius. And the queen too, and that presently.

Hamlet. Bid the players make haste. [*Exit Polonius.*

Will you two help to hasten them? 51

Rosencrantz. } We will, my lord.
Guildenstern. }

[*Exeunt* ROSENCRANTZ *and* GUILDENSTERN

Hamlet. What ho! Horatio!

Enter Horatio

Horatio. Here, sweet lord, at your service.

Hamlet. Horatio, thou art e'en as just a man
As e'er my conversation cop'd° withal.

Horatio. O, my dear lord, —

Hamlet. Nay, do not think I flatter;
For what advancement may I hope from thee
That no revenue hast but thy good spirits,
To feed and clothe thee? Why should the poor be flatter'd?
No, let the candi'd° tongue lick absurd pomp,
And crook the pregnant° hinges of the knee
Where thrift may follow fawning. Dost thou hear?
Since my dear soul was mistress of her choice,
And could of men distinguish, her election
Hath seal'd thee for herself; for thou hast been
As one, in suffering all, that suffers nothing,
A man that fortune's buffets and rewards
Hast ta'en with equal thanks. And blest are those
Whose blood and judgment° are so well commingled
That they are not a pipe for fortune's finger
To sound what stop she please. Give me that man
That is not passion's slave, and I will wear him
In my heart's core, ay, in my heart of heart,

As I do thee. Something too much of this.
There is a play to-night before the king:
One scene of it comes near the circumstance
Which I have told thee of my father's death.
I prithee, when thou seest that act afoot,
Even with the very comment of thy soul°
Observe mine uncle. If his occulted° guilt
Do not itself unkennel in one speech,
It is a damned ghost that we have seen,
And my imaginations are as foul
As Vulcan's stithy.° Give him heedful note;
For I mine eyes will rivet to his face,
And after we will both our judgments join
In censure of his seeming.

Horatio. Well, my lord:
If he steal aught the whilst this play is playing,
And scape detecting, I will pay the theft.

Hamlet. They are coming to the play; I must be idle°:
Get you a place.

Danish march. A flourish. Enter KING, QUEEN, POLONIUS, OPHELIA, ROSENCRANTZ, GUILDENSTERN, *and others*

King. How fares° our cousin Hamlet?

Hamlet. Excellent, i' faith; of the chameleon's dish:

I eat the air, promise-crammed. You cannot feed capons so.

King. I have nothing with this answer, Hamlet; these words are not mine.°

Hamlet. No, nor mine now. [*To* Polonius] My lord, you played once i' the university, you say?

Polonius. That did I, my lord, and was accounted a good actor.

Hamlet. What did you enact?

Polonius. I did enact Julius Cæsar.° I was killed i' the Capitol; Brutus killed me.

Hamlet. It was a brute part of him to kill so capital a calf there. Be the players ready?

Rosencrantz. Ay, my lord; they stay upon your patience.°

Queen. Come hither, my dear Hamlet, sit by me.

Hamlet. No, good mother, here's metal more attractive. [*Lying down at* Ophelia's *feet.*

Polonius. [*To the* King] O, ho! do you mark that?

Ophelia. You are merry, my lord

Hamlet. Who? I?

Ophelia. Ay, my lord.

Hamlet. O God, your only jig-maker.° What should a man do but be merry? for, look you, how cheerfully my mother looks, and my father died within these two hours.

Ophelia. Nay, 'tis twice two months, my lord.

Hamlet. So long? Nay then, let the devil wear black, for I'll have a suit of sables.° O heavens! Die two months ago, and not forgotten yet? Then there's hope a great man's memory may outlive his life half a year. But, by'r lady, he must build churches, then; or else shall he suffer not thinking on,° with the hobby-horse, whose epitaph is "For, O, for, O, the hobby-horse is forgot." ° 129

Hautboys play. The dumb-show enters°

Enter a King *and a* Queen *very lovingly; the* Queen *embracing him, and he her. She kneels, and makes show of protestation unto him. He takes her up, and declines his head upon her neck; lays him down upon a bank of flowers. She, seeing him asleep, leaves him. Anon comes in a fellow, takes off his crown, kisses it, and pours poison in the* King's *ears, and exit. The* Queen *returns; finds the* King *dead, and makes passionate action. The* Poisoner, *with some two or three* Mutes, *comes in again, seeming to lament with her. The dead body is carried away. The* Poisoner *wooes the* Queen *with gifts. She seems loath and unwilling awhile, but in the end accepts his love.* [*Exeunt.*

Ophelia. What means this, my lord?

Hamlet. Marry, this is miching mallecho°; it means mischief.

Ophelia. Belike° this show imports the argument° of the play.

Enter Prologue

Hamlet. We shall know by this fellow: the players cannot keep counsel; they'll tell all.

Ophelia. Will he tell us what this show meant?

Hamlet. Ay, or any show that you'll show him.

Ophelia. You are naught,° you are naught. I'll mark the play.

Prologue. For us, and for our tragedy,
Here stooping to your clemency,
We beg your hearing patiently. [*Exit.*

Hamlet. Is this a prologue, or the posy° of a ring?

Ophelia. 'Tis brief, my lord.

Hamlet. As woman's love.

Enter two Players, King *and* Queen

Player King. Full thirty times hath Phœbus' cart° gone round
Neptune's salt wash° and Tellus' orbed ground,
And thirty dozen moons with borrow'd sheen
About the world have times twelve thirties been

Since love our hearts and Hymen did our hands
Unite commutual° in most sacred bands.
Player Queen. So many journeys may the sun and moon
Make us again count o'er, ere love be done!
But, woe is me, you are so sick of late,
So far from cheer and from your former state,
That I distrust you.° Yet, though I distrust,
Discomfort you, my lord, it nothing must:
For women's fear and love holds quantity,°
In neither aught, or in extremity.°
Now, what my love is, proof hath made you know,
And as my love is siz'd,° my fear is so.
Where love is great, the littlest doubts are fear;
Where little fears grow great, great love grows there.
Player King. 'Faith, I must leave thee, love, and shortly too,
My operant° powers their functions leave° to do;
And thou shalt live in this fair world behind,
Honour'd, belov'd, and haply one as kind
For husband shalt thou —
Player Queen. O, confound the rest!
Such love must needs be treason in my breast.
In second husband let me be accurst!
None wed the second but who kill'd the first.

Hamlet. [*Aside*] Wormwood! Wormwood!

Player Queen. The instances° that second marriage move
Are base respects° of thrift, but none of love.
A second time I kill my husband dead,
When second husband kisses me in bed.
Player King. I do believe you think what now you speak;

But what we do determine oft we break.
Purpose is but the slave to memory,°
Of violent birth, but poor validity° ;
Which now, like fruit unripe, sticks on the tree,
But fall,° unshaken, when they mellow be.
Most necessary° 'tis that we forget
To pay ourselves what to ourselves is debt.°
What to ourselves in passion we propose,
The passion ending, doth the purpose lose.
The violence of either grief or joy
Their own enactures° with themselves destroy.
Where joy most revels, grief doth most lament ;
Grief joys, joy grieves, on slender accident.
This world is not for aye, nor 'tis not strange
That even our loves° should with our fortunes change ;
For 'tis a question left us yet to prove,
Whether love lead fortune, or else fortune love.
The great man down, you mark his favourites flies° ;
The poor advanc'd makes friends of enemies.
And hitherto doth love on fortune tend ;
For who not needs shall never lack a friend,
And who in want a hollow friend doth try,
Directly seasons° him his enemy.
But, orderly to end where I begun,
Our wills and fates do so contrary run
That our devices still are overthrown.
Our thoughts are ours, their ends none of our own.
So think thou wilt no second husband wed,
But die° thy thoughts when thy first lord is dead.

Player Queen. Nor earth to give me food, nor heaven light!
Sport and repose lock from me day and night!
To desperation turn my trust and hope!
An anchor's cheer° in prison be my scope°!
Each opposite° that blanks° the face of joy
Meet what I would have well, and it destroy!
Both here and hence pursue me lasting strife,
If, once a widow, ever I be wife!

Hamlet. If she should break it now!

Player King. 'Tis deeply sworn. Sweet, leave me here a while,
My spirits grow dull, and fain I would beguile
The tedious day with sleep. [*Sleeps.*

Player Queen. Sleep rock thy brain,
And never come mischance between us twain! [*Exit.*

Hamlet. Madam, how like you this play?

Queen. The lady protests° too much, methinks.

Hamlet. O, but she'll keep her word.

King. Have you heard the argument? Is there no offence in't?

Hamlet. No, no. They do but jest, poison in jest; no offence i' the world.

King. What do you call the play?

Hamlet. The Mouse-trap. Marry, how? Tropically.° This play is the image° of a murder done in Vienna. Gonzago is the duke's name; his wife, Baptista. You shall see anon. 'Tis a knavish piece of

work, but what o' that? Your majesty and we that have free° souls, it touches us not. Let the galled° jade wince, our withers are unwrung.

Enter Lucianus

This is one Lucianus, nephew to the king.

Ophelia. You are as good as a chorus,° my lord.

Hamlet. I could interpret between you and your love, if I could see the puppets dallying.

Ophelia. Still better, and worse.

Hamlet. So you must take your husbands. Begin, murderer. Pox, leave thy damnable faces, and begin. Come; "The croaking raven doth bellow for revenge.°"

Lucianus. Thoughts black, hands apt, drugs fit, and time agreeing;
Confederate season,° else no creature seeing;
Thou mixture rank, of midnight weeds collected,
With Hecate's ban° thrice blasted, thrice infected,
Thy natural magic and dire property,
On wholesome° life usurp° immediately.

[*Pours the poison into the sleeper's ear.*

Hamlet. He poisons him i' the garden for's estate. His name's Gonzago. The story is extant, and writ in choice Italian. You shall see anon how the murderer gets the love of Gonzago's wife.

Ophelia. The king rises.

Hamlet. What, frighted with false fire!

Queen. How fares my lord?

Polonius. Give o'er the play.

King. Give me some light! Away!

All. Lights, lights, lights!

[*Exeunt all but* HAMLET *and* HORATIO.

Hamlet. *Why, let the strucken deer go weep,*
The hart ungalled play,
For some must watch, while some must sleep;
So runs the world away

Would not this, sir, and a forest of feathers° — if the rest of my fortunes turn Turk° with me — with two Provincial roses° on my razed° shoes, get me a fellowship in a cry° of players, sir?

Horatio. Half a share.

Hamlet. A whole one, I.

For thou dost know, O Damon dear,
This realm dismantled was
Of Jove himself; and now reigns here
A very, very — pajock.°

Horatio. You might have rhymed.

Hamlet. O good Horatio, I'll take the ghost's word for a thousand pound. Didst perceive?

Horatio. Very well, my lord.

Hamlet. Upon the talk of the poisoning?

Horatio. I did very well note him.

Hamlet. Ah, ha! Come, some music! Come, the recorders°!

For if the king like not the comedy,
Why then, belike, he likes it not, perdy.°
Come, some music!

Reënter Rosencrantz *and* Guildenstern

Guildenstern. Good my lord, vouchsafe me a word with you.

Hamlet. Sir, a whole history.

Guildenstern. The king, sir, —

Hamlet. Ay, sir, what of him?

Guildenstern. Is in his retirement marvellous distemper'd.°

Hamlet. With drink, sir?

Guildenstern. No, my lord, rather with choler.°

Hamlet. Your wisdom should show itself more richer° to signify this to his doctor; for, for me to put him to his purgation° would perhaps plunge him into far more choler.

Guildenstern. Good my lord, put your discourse into some frame,° and start not so wildly from my affair.

Hamlet. I am tame, sir. Pronounce.

Guildenstern. The queen, your mother, in most great affliction of spirit, hath sent me to you.

Hamlet. You are welcome.

Guildenstern. Nay, good my lord, this courtesy is not of the right breed. If it shall please you to make me a wholesome answer, I will do your mother's commandment; if not, your pardon° and my return shall be the end of my business.

Hamlet. Sir, I cannot.

Guildenstern. What, my lord?

Hamlet. Make you a wholesome answer; my wit's diseased. But, sir, such answer as I can make, you shall command; or, rather, as you say, my mother. Therefore, no more, but to the matter; my mother, you say, —

Rosencrantz. Then thus she says: your behaviour hath struck her into amazement and admiration.°

Hamlet. O wonderful son, that can so astonish a mother! But is there no sequel at the heels of this mother's admiration? Impart.

Rosencrantz. She desires to speak with you in her closet, ere you go to bed.

Hamlet. We shall° obey, were she ten times our mother. Have you any further trade° with us?

Rosencrantz. My lord, you once did love me.

Hamlet. So I do still, by these pickers and stealers.

Rosencrantz. Good my lord, what is your cause of distemper°? You do, surely, bar the door upon your own liberty, if you deny your griefs to your friend.

Hamlet. Sir, I lack advancement.

Rosencrantz. How can that be, when you have the voice of the king himself for your succession in Denmark?

Hamlet. Ay, sir, but, "While the grass grows,"° — the proverb is something musty.

Reënter Players *with Recorders*

O, the recorders! Let me see one. To withdraw with you°: — why do you go about to recover the wind° of me, as if you would drive me into a toil?

Guildenstern. O, my lord, if my duty be too bold, my love is too unmannerly

Hamlet. I do not well understand that. Will you play upon this pipe?

Guildenstern. My lord, I cannot.

Hamlet. I pray you.

Guildenstern. Believe me, I cannot.

Hamlet. I do beseech you.

Guildenstern. I know no touch of it, my lord.

Hamlet. 'Tis as easy as lying. Govern these ventages with your fingers and thumb, give it breath with

your mouth, and it will discourse most eloquent music. Look you, these are the stops.°

Guildenstern. But these cannot I command to any utterance of harmony; I have not the skill.

Hamlet. Why, look you now, how unworthy a thing you make of me! You would play upon me; you would seem to know my stops; you would pluck out the heart of my mystery; you would sound me from my lowest note to the top of my compass. And there is much music, excellent voice, in this little organ; yet cannot you make it speak. 'Sblood, do you think I am easier to be played on than a pipe? Call me what instrument you will, though you can fret me, yet you cannot play upon me. —

Enter POLONIUS

God bless you, sir!

Polonius. My lord, the queen would speak with you, and presently.

Hamlet. Do you see that cloud that's almost in shape of a camel?

Polonius. By the mass, and 'tis like a camel, indeed.

Hamlet. Methinks it is like a weasel.

Polonius. It is backed like a weasel.

Hamlet. Or like a whale?

Polonius. Very like a whale.

Hamlet. Then I will come to my mother by and by.[3] —They fool me to the top of my bent.° —I will come by and by.

Polonius. I will say so.

Hamlet. By and by is easily said. —[*Exit* Polonius.] Leave me, friends. — [*Exeunt all but* Hamlet.

'Tis now the very witching° time of night,
When churchyards yawn and hell itself breathes out
Contagion to this world. Now could I drink hot blood,
And do such bitter business as the day
Would quake to look on. Soft! now to my mother.
O heart, lose not thy nature; let not ever
The soul of Nero° enter this firm bosom.
Let me be cruel, not unnatural.
I will speak daggers to her, but use none,
My tongue and soul in this be hypocrites, —
How in my words soever she be shent,°
To give them seals° never, my soul, consent! [*Exit*

Scene III. *A Room in the Castle*

Enter King, Rosencrantz, *and* Guildenstern

King. I like him not, nor stands it safe with us
To let his madness range. Therefore prepare you;

I your commission will forthwith dispatch,
And he to England shall along with you.
The terms° of our estate may not endure
Hazard so dangerous as doth hourly grow
Out of his lunacies.
Guildenstern. We will ourselves provide.
Most holy and religious fear it is
To keep those many many bodies safe
That live and feed upon your majesty.
Rosencrantz. The single and peculiar° life is bound,
With all the strength and armour of the mind,°
To keep itself from noyance;° but much more
That spirit upon whose weal depends and rests
The lives of many. The cease° of majesty
Dies not alone; but, like a gulf,° doth draw
What's near it with it. It is a massy wheel,
Fix'd on the summit of the highest mount,
To whose huge spokes ten thousand lesser things
Are mortis'd and adjoin'd; which, when it falls,
Each small annexment, petty consequence,
Attends the boisterous° ruin. Never alone
Did the king sigh, but with a general groan.
King. Arm you,° I pray you, to this speedy voyage;
For we will fetters put upon this fear,°
Which now goes too free-footed.

Rosencrantz. }
Guildenstern. } We will haste us.

[*Exeunt* Rosencrantz *and* Guildenstern

Enter Polonius

Polonius. My lord, he's going to his mother's closet.
Behind the arras I'll convey myself,
To hear the process°; I'll warrant she'll tax him home°;
And, as you said, and wisely was it said,
'Tis meet that some more audience than a mother,
Since nature makes them partial, should o'erhear
The speech, of vantage.° Fare you well, my liege:
I'll call upon you ere you go to bed,
And tell you what I know.

King. Thanks, dear my lord.

[*Exit* Polonius.

O, my offence is rank, it smells to heaven;
It hath the primal eldest curse upon't,
A brother's murder. Pray can I not,
Though inclination be as sharp as will.°
My stronger guilt defeats my strong intent,
And, like a man to double business° bound,
I stand in pause where I shall first begin,
And both neglect. What if this cursed hand
Were thicker than itself with brother's blood?

Is there not rain enough in the sweet heavens
To wash it white as snow? Whereto serves mercy
But to confront the visage of offence?
And what's in prayer but this twofold force,
To be forestalled ere we come to fall,
Or pardon'd being down? Then I'll look up;
My fault is past.° But, O, what form of prayer
Can serve my turn? "Forgive me my foul murder,"—
That cannot be, since I am still possess'd
Of those effects for which I did the murder,
My crown, mine own ambition,° and my queen.
May one be pardon'd and retain the offence°?
In the corrupted currents° of this world
Offence's gilded hand may shove by justice,
And oft 'tis seen the wicked prize itself
Buys out the law. But 'tis not so above;
There is no shuffling, there the action lies
In his true nature; and we ourselves compell'd,
Even to the teeth and forehead of our faults,
To give in evidence. What then? What rests°?
Try what repentance can. What can it not?
Yet what can it when one cannot repent?
O wretched state! O bosom black as death!
O limed° soul, that, struggling to be free,
Art more engag'd°! Help, angels! Make assay!

Bow, stubborn knees, and, heart with strings of steel,
Be soft as sinews of the new-born babe!
All may be well. [*Retires and kneels.*

Enter Hamlet

Hamlet. Now might I do it pat,° now he is praying,
And now I'll do't. And so he goes to heaven;
And so am I reveng'd. That would° be scann'd:
A villain kills my father; and for that,
I, his sole son, do this same villain send
To heaven!
O, this is hire and salary,° not revenge.
He took my father grossly, full of bread,°
With all his crimes broad blown, as fresh as May,
And how his audit stands who knows save heaven?
But in our circumstance° and course of thought,
'Tis heavy with him; and am I then reveng'd,
To take° him in the purging of his soul,
When he is fit and season'd for his passage?
No!
Up, sword, and know thou a more horrid hent°:
When he is drunk asleep, or in his rage,
Or in the incestuous pleasure of his bed;
At gaming, swearing, or about some act
That has no relish of salvation in't;

Then trip him, that his heels may kick at heaven,
And that his soul may be as damn'd and black
As hell, whereto it goes. My mother stays.
This physic° but prolongs thy sickly days. [*Exit.*
King. [*Rising*] My words fly up, my thoughts
remain below;
Words without thoughts never to heaven go. [*Exit.*

SCENE IV. *The Queen's Closet*

Enter QUEEN *and* POLONIUS

Polonius. He will come straight. Look you lay
home to him.
Tell him his pranks have been too broad to bear with,
And that your grace hath screen'd and stood between
Much heat and him. I'll silence me even here.
Pray you, be round with him.
Hamlet. [*Within*] Mother, mother, mother!
Queen. I'll warrant you,
Fear me° not. Withdraw, I hear him coming.
[POLONIUS *hides behind the arras.*

Enter HAMLET

Hamlet. Now, mother, what's the matter?
Queen. Hamlet, thou hast thy father much offended

Hamlet. Mother, you have my father much offended.
Queen. Come, come, you answer with an idle tongue.
Hamlet. Go, go, you question° with a wicked tongue.
Queen. Why, how now, Hamlet!
Hamlet. What's the matter now?
Queen. Have you forgot me?
Hamlet. No, by the rood,° not so:
You are the queen, your husband's brother's wife;
And — would it were not so! — you are my mother.
Queen. Nay, then, I'll set those to you that can speak.
Hamlet. Come, come, and sit you down. You shall not budge;
You go not till I set you up a glass
Where you may see the inmost part of you.
Queen. What wilt thou do? Thou wilt not murder me?
Help, help, ho!
Polonius. [*Behind*] What, ho! Help, help, help!
Hamlet. [*Drawing*] How now! A rat? Dead, for a ducat, dead! [*Makes a pass through the arras.*
Polonius. [*Behind*] O, I am slain! [*Falls and dies.*
Queen. O me, what hast thou done?
Hamlet. Nay, I know not:
Is it the king?

Queen. O, what a rash and bloody deed is this!

Hamlet. A bloody deed! Almost as bad, good mother,
As kill a king, and marry with his brother.

Queen. As kill a king!

Hamlet. Ay, lady, 'twas my word.

[*Lifts up the arras and discovers* POLONIUS.

Thou wretched, rash, intruding fool, farewell!
I took thee for thy better; take thy fortune.
Thou find'st to be too busy is some danger.
Leave wringing of your hands. Peace! Sit you down,
And let me wring your heart; for so I shall,
If it be made of penetrable stuff,
If damned custom have not braz'd it so
That it is proof° and bulwark against sense.

Queen. What have I done, that thou darest wag thy tongue
In noise so rude against me?

Hamlet. Such an act
That blurs the grace and blush of modesty,
Calls virtue hypocrite, takes off the rose°
From the fair forehead of an innocent love
And sets a blister° there, makes marriage-vows
As false as dicers' oaths; O, such a deed
As from the body of contraction° plucks
The very soul, and sweet religion makes

A rhapsody of words. Heaven's face doth glow,°
Yea, this solidity and compound mass,°
With tristful visage, as against the doom,
Is thought-sick at the act.
Queen. Ay me, what act
That roars so loud, and thunders in the index° ?
Hamlet. Look here, upon this picture, and on this,
The counterfeit presentment° of two brothers.
See, what a grace was seated on this brow;
Hyperion's curls; the front° of Jove himself;
An eye like Mars, to threaten and command;
A station° like the herald Mercury
New-lighted on a heaven-kissing hill;
A combination and a form indeed,
Where every god did seem to set his seal,
To give the world assurance of a man.
This was your husband. Look you now, what follows.
Here is your husband; like a mildew'd ear,
Blasting his wholesome° brother. Have you eyes ?
Could you on this fair mountain leave to feed,
And batten° on this moor ? Ha ! have you eyes ?
You cannot call it love; for at your age
The hey-day° in the blood is tame, it's humble,
And waits upon the judgment: and what judgment
Would step from this to this ? Sense, sure, you have,

Else could you not have motion.° But sure, that sense
Is apoplex'd; for madness would not err,
Nor sense to ecstasy° was ne'er so thrall'd
But it reserv'd some quantity of choice,
To serve in such a difference. What devil was't
That thus hath cozen'd you at hoodman-blind°?
Eyes without feeling, feeling without sight,
Ears without hands or eyes, smelling sans° all,
Or but a sickly part of one true sense
Could not so mope.°
O shame, where is thy blush? Rebellious hell,
If thou canst mutine° in a matron's bones,
To flaming youth let virtue be as wax,
And melt in her own fire. Proclaim no shame
When the compulsive ardour gives the charge,
Since frost itself as actively doth burn
And reason panders will.°

Queen. O Hamlet, speak no more.
Thou turn'st mine eyes into my very soul,
And there I see such black and grained° spots
As will not leave their tinct.°

Hamlet. Nay, but to live
In the rank sweat of an enseamed° bed,
Stew'd in corruption, honeying and making love
Over the nasty sty, —

Queen. O, speak to me no more.
These words, like daggers, enter in mine ears;
No more, sweet Hamlet!
Hamlet. A murderer and a villain;
A slave that is not twentieth part the tithe
Of your precedent lord; a vice° of kings;
A cutpurse° of the empire and the rule,
That from a shelf the precious diadem stole,
And put it in his pocket!
Queen. No more!
Hamlet. A king of shreds and patches,°—

Enter Ghost

Save me, and hover o'er me with your wings,
You heavenly guards!—What would your gracious figure?
Queen. Alas, he's mad!
Hamlet. Do you not come your tardy son to chide,
That, laps'd° in time and passion, lets go by
The important° acting of your dread command?
O, say!
Ghost. Do not forget. This visitation
Is but to whet thy almost blunted purpose.
But, look, amazement° on thy mother sits;
O, step between her and her fighting soul.

Conceit° in weakest bodies strongest works;
Speak to her, Hamlet.
Hamlet. How is it with you, lady?
Queen. Alas, how is't with you,
That you do bend your eye on vacancy,
And with the incorporal° air do hold discourse?
Forth at your eyes your spirits wildly peep;
And, as the sleeping soldiers in the alarm,°
Your bedded hair, like life in excrements,°
Starts up, and stands an° end. O gentle son,
Upon the heat and flame of thy distemper°
Sprinkle cool patience. Whereon do you look?
Hamlet. On him, on him! Look you, how pale he glares!
His form and cause conjoin'd, preaching to stones,
Would make them capable.° — Do not look upon me,
Lest with this piteous action you convert
My stern effects.° Then what I have to do
Will want true colour°; tears perchance for blood.
Queen. To whom do you speak this?
Hamlet. Do you see nothing there?
Queen. Nothing at all; yet all that is I see.
Hamlet. Nor did you nothing hear?
Queen. No, nothing but ourselves.

Hamlet. Why, look you there! Look, how it steals away!
My father, in his habit as he liv'd°!
Look, where he goes, even now, out at the portal!
[*Exit* Ghost.

Queen. This is the very coinage of your brain;
This bodiless creation ecstasy°
Is very cunning in.

Hamlet. Ecstasy!
My pulse, as yours, doth temperately keep time,
And makes as healthful music. It is not madness
That I have utter'd. Bring me to the test,
And I the matter will re-word; which madness
Would gambol° from. Mother, for love of grace,
Lay not that flattering unction to your soul,
That not your trespass, but my madness speaks.
It will but skin and film the ulcerous place,
Whilst rank corruption, mining all within,
Infects unseen. Confess yourself to heaven;
Repent what's past; avoid what is to come;
And do not spread the compost on the weeds,
To make them ranker. Forgive me this my virtue°;
For in the fatness of these pursy° times

Virtue itself of vice must pardon beg,
Yea, curb° and woo for leave to do him good.
Queen. O Hamlet, thou° hast cleft my heart in twain.
Hamlet. O, throw away the worser part of it,
And live the purer with the other half.
Good night. But go not to mine uncle's bed;
Assume a virtue, if you have it not.
That monster, custom, who all sense° doth eat,
Of habits devil,° is angel yet in this, —
That to the use of actions fair and good
He likewise gives a frock or livery,°
That aptly is put on. Refrain to-night,
And that shall lend a kind of easiness
To the next abstinence; the next more easy;
For use almost can change the stamp of nature,
And either master the devil, or throw him out
With wondrous potency. Once more, good night.
And when you are desirous to be bless'd,
I'll blessing beg of you. For this same lord,
[*Pointing to* POLONIUS.
I do repent; but heaven hath pleas'd it so,
To punish me with this° and this with me,
That I must be their° scourge and minister.
I will bestow him, and will answer well°

The death I gave him. So, again, good night.
I must be cruel, only to be kind.
Thus bad begins and worse remains behind.
One word more, good lady.

Queen. What shall I do?

Hamlet. Not this, by no means, that I bid you do:
Let the bloat king tempt you again to bed;
Pinch wanton on your cheek; call you his mouse;
And let him, for a pair of reechy° kisses,
Or paddling in your neck with his damn'd fingers,
Make you to ravel all this matter out,
That I essentially am not in madness,
But mad in craft. 'Twere good you let him know;
For who, that's but a queen, fair, sober, wise,
Would from a paddock,° from a bat, a gib,°
Such dear concernings hide? Who would do so?
No, in despite of sense and secrecy,
Unpeg the basket on the house's top,
Let the birds fly, and, like the famous ape,°
To try conclusions,° in the basket creep,
And break your own neck down.

Queen. Be thou assur'd, if words be made of breath,
And breath of life, I have no life to breathe
What thou hast said to me.

Hamlet. I must to England; you know that?
Queen. Alack,
I had forgot. 'Tis so concluded on.
Hamlet. There's letters seal'd; and my two school-fellows,
Whom I will trust as I will adders fang'd,
They bear the mandate; they must sweep my way,
And marshal me to knavery. Let it work;
For 'tis the sport to have the enginer°
Hoist° with his own petar°; and't shall go hard
But I will delve one yard below their mines,
And blow them at° the moon: O, 'tis most sweet,
When in one line two crafts° directly meet.
This man shall set me packing.°
I'll lug the guts into the neighbour room.
Mother, good night. Indeed this counsellor
Is now most still, most secret and most grave,
Who was in life a foolish prating knave. —
Come, sir, to draw toward an end with you. —
Good night, mother.

[*Exeunt severally;* HAMLET *dragging in* POLONIUS.

ACT IV

SCENE I. *A Room in the Castle*

Enter KING, QUEEN, ROSENCRANTZ, *and* GUILDENSTERN

King. There's matter in these sighs; these profound° heaves
You must translate. 'Tis fit we understand them.
Where is your son?

Queen. Bestow this place on us a little while.
[*Exeunt* ROSENCRANTZ *and* GUILDENSTERN.
Ah, my good lord, what have I seen to-night!

King. What, Gertrude? How does Hamlet?

Queen. Mad as the sea and wind, when both contend
Which is the mightier. In his lawless fit,
Behind the arras hearing something stir,
Whips out his rapier, cries, "A rat, a rat,"
And in this brainish° apprehension kills
The unseen good old man.

King. O heavy deed!
It had been so with us, had we been there.
His liberty is full of threats to all,
To you yourself, to us, to every one.

Alas, how shall this bloody deed be answer'd° ?
It will be laid to us, whose providence
Should have kept short,° restrain'd and out of haunt,
This mad young man. But so much was our love,
We would not understand what was most fit,
But, like the owner of a foul disease,
To keep it from divulging,° let it feed
Even on the pith of life. Where is he gone?

Queen. To draw apart the body he hath kill'd;
O'er whom his very madness, like some ore°
Among a mineral° of metals base,°
Shows itself pure. He weeps for what is done.

King. O Gertrude, come away!
The sun no sooner shall the mountains touch,
But we will ship him hence; and this vile deed
We must, with all our majesty and skill,
Both countenance and excuse. — Ho, Guildenstern!

Reënter ROSENCRANTZ *and* GUILDENSTERN

Friends both, go join you with some further aid.
Hamlet in madness hath Polonius slain,
And from his mother's closet hath he dragg'd him.
Go seek him out. Speak fair, and bring the body
Into the chapel. I pray you, haste in this.

[*Exeunt* ROSENCRANTZ *and* GUILDENSTERN.

Come, Gertrude, we'll call up our wisest friends,
And let them know, both what we mean to do,
And what's untimely done; so, haply slander, —
Whose whisper o'er° the world's diameter,
As level as the cannon to his blank,°
Transports his poison'd shot, may miss our name,
And hit the woundless air. O, come away!
My soul is full of discord and dismay. [*Exeunt.*

Scene II. *Another Room in the Castle*

Enter Hamlet

Hamlet. Safely stowed.

Rosencrantz. } [*Within*] Hamlet! Lord Hamlet!
Guildenstern. }

Hamlet. What noise? Who calls on Hamlet? O, here they come.

Enter Rosencrantz *and* Guildenstern

Rosencrantz. What have you done, my lord, with the dead body?

Hamlet. Compounded it with dust, whereto 'tis kin.

Rosencrantz. Tell us where 'tis, that we may take it thence
And bear it to the chapel.

Hamlet. Do not believe it.

Rosencrantz. Believe what?

Hamlet. That I can keep your counsel and not mine own. Besides, to be demanded of a sponge, what replication° should be made by the son of a king?

Rosencrantz. Take you me for a sponge, my lord?

Hamlet. Ay, sir, that soaks up the king's countenance,° his rewards, his authorities.° But such officers do the king best service in the end. He keeps them, like an ape, in the corner of his jaw, first mouthed, to be last swallowed. When he needs what you have gleaned, it is but squeezing you, and, sponge, you shall be dry again.

Rosencrantz. I understand you not, my lord.

Hamlet. I am glad of it: a knavish speech sleeps in a foolish ear.

Rosencrantz. My lord, you must tell us where the body is, and go with us to the king.

Hamlet. The body is with the king, but the king is not with the body.° The king is a thing —

Guildenstern. A thing, my lord!

Hamlet. Of nothing. Bring me to him. Hide fox, and all after.° [*Exeunt.*

Scene III. *Another Room in the Castle*

Enter King, *attended*

King. I have sent to seek him, and to find the body.
How dangerous is it that this man goes loose!
Yet must not we put the strong law on him:
He's loved of the distracted multitude,
Who like not in their judgment, but their eyes:
And where 'tis so, the offender's scourge° is weigh'd,
But never the offence. To bear all smooth and even,
This sudden sending him away must seem
Deliberate pause.° Diseases desperate grown
By desperate appliance are reliev'd,
Or not at all.

Enter Rosencrantz

How now! What hath befall'n?

Rosencrantz. Where the dead body is bestow'd, my lord,
We cannot get from him.

King. But where is he?

Rosencrantz. Without, my lord; guarded, to know your pleasure.

King. Bring him before us.

Rosencrantz. Ho, Guildenstern! Bring in my lord.

Enter HAMLET *and* GUILDENSTERN

King. Now, Hamlet, where's Polonius?

Hamlet. At supper.

King. At supper! Where? 19

Hamlet. Not where he eats, but where he is eaten: a certain convocation of politic worms° are e'en at him. Your worm is your only emperor for diet. We fat all creatures else to fat us, and we fat ourselves for maggots. Your fat king and your lean beggar is but variable service, two dishes, but to one table; that's the end.

King. Alas, alas! 26

Hamlet. A man may fish with the worm that hath eat of a king, and eat of the fish that hath fed of that worm

King. What dost thou mean by this?

Hamlet. Nothing but to show you how a king may go a progress° through the guts of a beggar. 32

King. Where is Polonius?

Hamlet. In heaven. Send thither to see. If your messenger find him not there, seek him i' the other place yourself. But indeed, if you find him not within this month, you shall nose him as you go up the stairs into the lobby. 38

King. Go seek him there. [*To some* Attendants.

Hamlet. He will stay till ye come. [*Exeunt* Attendants.

King. Hamlet, this deed, for thine especial safety, —
Which we do tender,° as we dearly grieve
For that which thou hast done, — must send thee hence
With fiery quickness; therefore prepare thyself.
The bark is ready, and the wind at help,
The associates tend,° and every thing is bent
For England.

Hamlet. For England!

King. Ay, Hamlet.

Hamlet. Good.

King. So is it, if thou knew'st our purposes.

Hamlet. I see a cherub that sees them.° But, come; for England! Farewell, dear mother.

King. Thy loving father, Hamlet.

Hamlet. My mother; father and mother is man and wife; man and wife is one flesh; and so, my mother. Come, for England! [*Exit.*

King. Follow him at foot°; tempt him with speed abroad.
Delay it not. I'll have him hence to-night.
Away! for every thing is seal'd and done
That else leans° on the affair. Pray you, make haste.

[*Exeunt* ROSENCRANTZ *and* GUILDENSTERN

And, England, if my love thou hold'st at aught —
As° my great power thereof may give thee sense,
Since yet thy cicatrice looks raw and red
After the Danish sword, and thy free awe°
Pays homage to us — thou mayst not coldly set°
Our sovereign process; which imports at full,
By letters conjuring to that effect,
The present death of Hamlet. Do it, England;
For like the hectic° in my blood he rages,
And thou must cure me. Till I know 'tis done,
Howe'er my haps,° my joys were ne'er begun. [*Exit.*

SCENE IV. *A Plain in Denmark*

Enter FORTINBRAS, *a* Captain, *and* Soldiers, *marching*

Fortinbras. Go, captain, from me greet the Danish king.
Tell him that, by his license, Fortinbras
Claims the conveyance° of a promis'd march
Over his kingdom. You know the rendezvous.
If that his majesty would aught with us,
We shall express our duty in his eye;°
And let him know so.

Captain. I will do't, my lord.

Fortinbras. Go softly on.

[*Exeunt* FORTINBRAS *and* Soldiers.

Enter HAMLET, ROSENCRANTZ, GUILDENSTERN, *and Others*

Hamlet. Good sir, whose powers are these?

Captain. They are of Norway, sir.

Hamlet. How purpos'd, sir, I pray you?

Captain. Against some part of Poland.

Hamlet. Who commands them, sir?

Captain. The nephew to old Norway, Fortinbras.

Hamlet. Goes it against the main° of Poland, sir,
Or for some frontier?

Captain. Truly to speak, and with no addition,
We go to gain a little patch of ground
That hath in it no profit but the name.
To pay five ducats, five, I would not farm it;
Nor will it yield to Norway or the Pole
A ranker° rate, should it be sold in fee.

Hamlet. Why, then the Polack never will defend it.

Captain. Yes, it is already garrison'd.

Hamlet. Two thousand souls and twenty thousand ducats
Will not debate the question of this straw.

This is the imposthume° of much wealth and peace,
That inward breaks, and shows no cause without
Why the man dies. — I humbly thank you, sir.
Captain. God be wi' you, sir. [*Exit.*
Rosencrantz. Will't please you go, my lord? 30
Hamlet. I'll be with you straight. Go a little before.
[*Exeunt all except* HAMLET.
How all occasions do inform against me,
And spur my dull revenge! What is a man,
If his chief good and market° of his time
Be but to sleep and feed? A beast, no more. 35
Sure, he that made us with such large discourse,°
Looking before and after, gave us not
That capability and god-like reason
To fust° in us unused. Now, whether it be
Bestial oblivion, or some craven scruple 40
Of° thinking too precisely on the event, —
A thought which, quarter'd, hath but one part wisdom
And ever three parts coward, I do not know
Why yet I live to say "This thing's to do,"
Sith° I have cause and will and strength and means 45
To do't. Examples gross as earth exhort me.
Witness this army of such mass and charge
Led by a delicate and tender prince,
Whose spirit with divine ambition puff'd

Makes mouths° at the invisible event,
Exposing what is mortal and unsure
To all that fortune, death and danger dare,
Even for an egg-shell. Rightly to be great
Is not to stir without great argument,°
But greatly to find quarrel in a straw
When honour's at the stake. How stand I then,
That have a father kill'd, a mother stain'd,
Excitements of my reason and my blood,
And let all sleep, while, to my shame, I see
The imminent death of twenty thousand men,
That, for a fantasy and trick of fame,°
Go to their graves like beds, fight for a plot°
Whereon the numbers cannot try the cause,
Which is not tomb enough and continent°
To hide the slain? O, from this time forth,
M-- thoughts be bloody, or be nothing worth! [*Exit.*

Scene V. *Elsinore. A Room in the Castle*

Enter Queen, Horatio, *and a* Gentleman

Queen. I will not speak with her.

Gentleman. She is importunate, indeed distract:
Her mood will° needs be piti'd.

Queen. What would she have?

Gentleman. She speaks much of her father; says she hears
There's tricks i' the world; and hems, and beats her heart;
Spurns enviously° at straws; speaks things in doubt,
That carry but half sense. Her speech is nothing,
Yet the unshaped° use of it doth move
The hearers to collection.° They aim at it,
And botch the words up fit to their own thoughts;
Which, as her winks, and nods, and gestures yield them,
Indeed would make one think there might be thought,
Though nothing sure, yet much unhappily.

Horatio. 'Twere good she were spoken with; for she may strew
Dangerous conjectures in ill-breeding° minds.

Queen. Let her come in.— [*Exit* HORATIO.
To my sick soul, as sin's true nature is,
Each toy° seems prologue to some great amiss.°
So full of artless jealousy° is guilt,
It spills itself in fearing to be spilt.

Reënter HORATIO, *with* OPHELIA

Ophelia. Where is the beauteous majesty of Denmark?

Queen. How now, Ophelia!

Ophelia. [*Sings*] *How should I your true love know*
From another one?
By his cockle hat° and staff,
And his sandal shoon.

Queen. Alas, sweet lady, what imports this song?

Ophelia. Say you? Nay, pray you, mark.

[*Sings*] *He is dead and gone, lady,*
He is dead and gone;
At his head a grass-green turf,
At his heels a stone.

Queen. Nay, but, Ophelia, —

Ophelia. Pray you, mark.

[*Sings*] *White his shroud as the mountain snow,* —

Enter King

Queen. Alas, look here, my lord.

Ophelia. [*Sings*] *Larded° with sweet flowers;*
Which bewept to the grave did go
With true-love showers.

King. How do you, pretty lady?

Ophelia. Well, God 'ild° you! They say the owl was a baker's daughter. Lord, we know what we are, but know not what we may be. God be at your table!

King. Conceit upon° her father.

Ophelia. Pray you, let's have no words of this; but when they ask you what it means, say you this:

[*Sings*] *To-morrow is Saint Valentine's day,*
All in the morning betime,
And I a maid at your window,
To be your Valentine.

King. Pretty Ophelia!

Ophelia. Indeed, la, without an oath, I'll make an end on't.

King. How long hath she been thus?

Ophelia. I hope all will be well. We must be patient; but I cannot choose but weep, to think they should lay him i' the cold ground. My brother shall know of it; and so I thank you for your good counsel. Come, my coach! Good night, ladies. Good night, sweet ladies; good night, good night. [*Exit.*

King. Follow her close; give her good watch, I pray you. [*Exit* HORATIO.

O, this is the poison of deep grief; it springs
All from her father's death. O Gertrude, Gertrude,
When sorrows come, they come not single spies,
But in battalions. First, her father slain;
Next, your son gone; and he most violent author
Of his own just remove: the people muddied,
Thick and unwholesome° in their thoughts and whispers,

For good Polonius' death; and we have done but greenly,
In hugger-mugger° to inter him: poor Ophelia
Divided from herself and her fair judgment,
Without the which we are pictures, or mere beasts.
Last, and as much containing as all these,
Her brother is in secret come from France;
Feeds on his wonder, keeps himself in clouds,
And wants not buzzers° to infect his ear
With pestilent speeches of his father's death;
Wherein° necessity,° of matter beggar'd,
Will nothing stick° our person to arraign
In ear and ear. O my dear Gertrude, this,
Like to a murdering-piece,° in many places
Gives me superfluous death. [*A noise within.*

Queen. Alack, what noise is this?

King. Where are my Switzers°? Let them guard the door. —

Enter another Gentleman

What is the matter.

Gentleman. Save yourself, my lord!
The ocean, overpeering of his list,°
Eats not the flats with more impetuous haste
Than young Laertes, in a riotous head,°
O'erbears your officers. The rabble call him lord;

And, as the world were now but to begin,
Antiquity forgot, custom not known,
The ratifiers and props of every word,°
They cry "Choose we! Laertes shall be king!"
Caps, hands, and tongues, applaud it to the clouds, —
"Laertes shall be king, Laertes king!"
Queen. How cheerfully on the false trail they cry!
O, this is counter,° you false Danish dogs!
King. The doors are broke. [*Noise within.*

Enter LAERTES *armed ;* Danes *following*

Laertes. Where is this king? — Sirs, stand you all without.
Danes. No, let's come in.
Laertes. I pray you, give me leave.
Danes. We will, we will. [*They retire without the door.*
Laertes. I thank you. Keep the door. — O thou vile king,
Give me my father!
Queen. Calmly, good Laertes.
Laertes. That drop of blood that's calm proclaims me bastard,
Cries cuckold to my father, brands the harlot
Even here, between the chaste unsmirched brow
Of my true mother.

King. What is the cause, Laertes,
That thy rebellion looks so giant-like?
Let him go, Gertrude, do not fear° our person.
There's such divinity doth hedge° a king,
That treason can but peep to what it would,
Acts little of his will. — Tell me, Laertes,
Why thou art thus incens'd. — Let him go, Gertrude. —
Speak, man.

Laertes. Where 's my father?

King. Dead.

Queen. But not by him.

King. Let him demand his fill.

Laertes. How came he dead? I'll not be juggled with.
To hell, allegiance! Vows, to the blackest devil!
Conscience and grace, to the profoundest pit!
I dare damnation. To this point I stand,
That both the worlds I give to negligence,
Let come what comes; only I'll be reveng'd
Most throughly° for my father.

King. Who shall stay you?

Laertes. My will, not all the world;
And for my means, I'll husband them so well,
They shall go far with little.

King. Good Laertes,
If you desire to know the certainty

Of your dear father's death, is't writ in your revenge,
That, swoopstake,° you will draw both friend and foe,
Winner and loser?
Laertes. None but his enemies.
King. Will you know them then?
Laertes. To his good friends thus wide I'll ope my arms;
And like the kind life-rendering pelican,°
Repast them with my blood.
King. Why, now you speak
Like a good child and a true gentleman.
That I am guiltless of your father's death,
And am most sensible° in grief for it,
It shall as level° to your judgment pierce
As day does to your eye.
Danes. [*Within*] Let her come in.
Laertes. How now! What noise is that?

Reënter OPHELIA

O heat, dry up my brains! Tears seven times salt,
Burn out the sense and virtue of mine eye!
By heaven, thy madness shall be paid by weight,
Till our scale turn the beam. O rose of May
Dear maid, kind sister, sweet Ophelia!
O heavens! Is't possible, a young maid's wits

Should be as mortal as an old man's life?
Nature is fine in love, and where 'tis fine,°
It sends some precious instance° of itself
After the thing it loves.

Ophelia. [*Sings*]

They bore him barefac'd on the bier;
Hey non nonny, nonny, hey nonny;
And in his grave rain'd many a tear.—

Fare you well, my dove!

Laertes. Hadst thou thy wits, and didst persuade revenge,
It could not move thus.

Ophelia. [*Sings*] You must sing *Down a-down, and you call him a-down-a.* O, how the wheel becomes it! It is the false steward that stole his master's daughter.

Laertes. This nothing's more than matter.

Ophelia. There's rosemary,° that's for remembrance; pray, love, remember: and there is pansies,° that's for thoughts.

Laertes. A document in madness, thoughts and remembrance fitted.

Ophelia. There's fennel° for you, and columbines°; there's rue° for you; and here's some for me. We may call it herb of grace o' Sundays. O, you must wear your rue with a difference. There's a daisy.° I

would give you some violets,° but they withered all when my father died. They say he made a good end, —

[*Sings*] *For bonny sweet Robin is all my joy.*°

Laertes. Thought° and affliction, passion,° hell itself,
She turns to favour° and to prettiness.

Ophelia. [*Sings*] *And will he not come again?*
And will he not come again?
No, no, he is dead;
Go to thy death-bed;
He never will come again.

His beard was white as snow,
All flaxen was his poll.
He is gone, he is gone,
And we cast away moan;
God ha' mercy on his soul!

And of all Christian souls, I pray God. God be wi' ye.

Laertes. Do you see this, O God? [*Exit* OPHELIA.

King. Laertes, I must commune with your grief,
Or you deny me right. Go but apart,
Make choice of whom your wisest friends you will,
And they shall hear and judge 'twixt you and me.
If by direct or by collateral hand
They find us touch'd,° we will our kingdom give,

Our crown, our life, and all that we call ours,
To you in satisfaction; but if not,
Be you content to lend your patience to us,
And we shall jointly labour with your soul
To give it due content.

Laertes. Let this be so.
His means of° death, his obscure burial —
No trophy, sword, nor hatchment° o'er his bones,
No noble rite nor formal ostentation —
Cry to be heard, as 'twere from heaven to earth,
That° I must call't in question.

King. So you shall;
And where the offence is let the great axe fall.
I pray you, go with me. [*Exeunt.*

Scene VI. *Another Room in the Castle*

Enter Horatio *and a* Servant

Horatio. What° are they that would speak with me?

Servant. Sailors, sir. They say they have letters for you.

Horatio. Let them come in. [*Exit* Servant.
I do not know from what part of the world
I should be greeted, if not from Lord Hamlet.

Enter Sailors

First Sailor. God bless you, sir.

Horatio. Let him bless thee too.

First Sailor. He shall, sir, an't please him. There's a letter for you, sir. It comes from the ambassador that was bound for England, — if your name be Horatio, as I am let to know it is. 12

Horatio. [*Reads*] "*Horatio, when thou shalt have overlooked this, give these fellows some means to° the king : they have letters for him. Ere we were two days old at sea, a pirate of very warlike appointment gave us chase. Finding ourselves too slow of sail, we put on a compelled° valour. In the grapple I boarded them : on the instant they got clear of our ship° ; so I alone became their prisoner. They have dealt with me like thieves of mercy. But they knew what they did ; I am to do a good turn for them. Let the king have the letters I have sent, and repair thou to me with as much speed as thou wouldst fly death. I have words to speak in thine ear will make thee dumb ; yet are they much too light for the bore of the matter. These good fellows will bring thee where I am. Rosencrantz and Guildenstern hold their course for England ; of them I have much to tell thee. Farewell.*

"*He that thou knowest thine,* HAMLET."

Come, I will make you way for these your letters;
And do't the speedier, that you may direct me
To him from whom you brought them. [*Exeunt.*

Scene VII. *Another Room in the Castle*

Enter King *and* Laertes

King. Now must your conscience my acquittance° seal,
And you must put me in your heart for friend,
Sith you have heard, and with a knowing ear,
That he which hath your noble father slain
Pursu'd my life.

Laertes. It well appears. But tell me
Why you proceeded not against these feats,
So crimeful and so capital in nature,
As by your safety, wisdom, all things else,
You mainly were stirr'd up.

King. O, for two special reasons,
Which may to you, perhaps, seem much unsinew'd,
But yet to me they are strong. The queen his mother
Lives almost by his looks; and for myself—

My virtue or my plague, be it either which —
She's so conjunctive to my life and soul,
That, as the star moves not but in his sphere,
I could not but by her. The other motive,
Why to a public count° I might not go,
Is the great love the general gender° bear him,
Who, dipping all his faults in their affection,
Would, like the spring that turneth wood to stone,
Convert his gyves° to graces; so that my arrows,
Too slightly timber'd for so loud a wind,
Would have reverted to my bow again,
And not° where I had aim'd them.

Laertes. And so have I a noble father lost,
A sister driven into desperate terms,°
Whose worth, if praises may go back again,°
Stood challenger on mount° of all the age
For her perfections. But my revenge will come.

King. Break not your sleep for that. You must not think
That we are made of stuff so flat and dull
That we can let our beard be shook with danger,
And think it pastime. You shortly shall hear more.
I lov'd your father, and we love ourself;
And that, I hope, will teach you to imagine —

Enter a Messenger

How now! what news?

Messenger. Letters, my lord, from Hamlet:
This to your majesty; this to the queen.

King. From Hamlet! who brought them?

Messenger. Sailors, my lord, they say; I saw them not:
They were given me by Claudio; he receiv'd them
Of him that brought them.

King. Laertes, you shall hear them.
Leave us. [*Exit* Messenger.

[*Reads*] "*High and mighty, You shall know I am set naked on your kingdom. To-morrow shall I beg leave to see your kingly eyes, when I shall, first asking your pardon thereunto, recount the occasion of my sudden and more strange return.* Hamlet."

What should this mean? Are all the rest come back?
Or is it some abuse, and no such thing?

Laertes. Know you the hand?

King. 'Tis Hamlet's character. "Naked!"
And in a postscript here, he says "alone."
Can you advise me?

Laertes. I'm lost in it, my lord. But let him come.
It warms the very sickness in my heart,

That I shall live and tell him to his teeth,
"Thus dideſt thou."
King. If it be so, Laertes —
As how should it be so, how otherwise? —
Will you be rul'd by me?
Laertes. Ay, my lord,
So you will not o'errule me to a peace.
King. To thine own peace. If he be now return'd,
As checking at° his voyage, and that he means
No more to undertake it, I will work him
To an exploit, now ripe in my device,
Under the which he shall not choose but fall;
And for his death no wind of blame shall breathe,
But even his mother shall uncharge the practice°
And call it accident.
Laertes. My lord, I will be rul'd;
The rather, if you could devise it so
That I might be the organ.
King. It falls right.
You have been talk'd of since your travel much,
And that in Hamlet's hearing, for a quality
Wherein, they say, you shine. Your sum of parts
Did not together pluck such envy from him
As did that one, and that, in my regard,
Of the unworthiest siege.°

Laertes. What part is that, my lord?
King. A very riband in the cap of youth,
Yet needful too; for youth no less becomes
The light and careless livery that it wears
Than settled age his sables and his weeds,
Importing health and graveness. Two months since,
Here was a gentleman of Normandy.
I've seen myself, and serv'd against, the French,
And they can well on horseback; but this gallant
Had witchcraft in't; he grew unto his seat;
And to such wondrous doing brought his horse,
As he had been incorps'd° and demi-natur'd
With the brave beast. So far he topp'd° my thought,
That I, in forgery° of shapes and tricks,
Come short° of what he did.
Laertes. A Norman was't?
King. A Norman.
Laertes. Upon my life, Lamond.
King. The very same.
Laertes. I know him well. He is the brooch indeed
And gem of all the nation.
King. He made confession of you,
And gave you such a masterly report
For art and exercise in your defence,
And for your rapier most especially,

That he cried out, 'twould be a sight indeed,
If one could match you. The scrimers° of their nation.
He swore, had neither motion, guard, nor eye,
If you oppos'd them. Sir, this report of his
Did Hamlet so envenom with his envy
That he could nothing do but wish and beg
Your sudden coming o'er, to play with him.
Now, out of this, —

Laertes. What out of this, my lord?

King. Laertes, was your father dear to you?
Or are you like the painting of a sorrow,
A face without a heart?

Laertes. Why ask you this?

King. Not that I think you did not love your father,
But that I know love is begun by time,°
And that I see, in passages of proof,°
Time qualifies the spark and fire of it.
There lives within the very flame of love
A kind of wick or snuff that will abate it,
And nothing is at a like goodness still°;
For goodness, growing to a plurisy,°
Dies in his own too-much. That we would do
We should do when we would; for this "would" changes
And hath abatements and delays as many

As there are tongues, are hands, are accidents;
And then this "should" is like a spendthrift sigh,°
That hurts by easing. But, to the quick o' the ulcer.
Hamlet comes back: what would you undertake,
To show yourself your father's son in deed,
More than in words?

Laertes. To cut his throat i' the church.

King. No place, indeed, should murder sanctuarize;
Revenge should have no bounds. But, good Laertes,
Will you do this, keep close within your chamber.
Hamlet return'd shall know you are come home.
We'll put on those shall praise your excellence,
And set a double varnish on the fame
The Frenchman gave you, bring you in fine together
And wager on your heads. He, being remiss,
Most generous and free from all contriving,
Will not peruse° the foils; so that, with ease,
Or with a little shuffling, you may choose
A sword unbated,° and in a pass of practice°
Requite him for your father.

Laertes. I will do't;
And, for that purpose, I'll anoint my sword.
I bought an unction of a mountebank,°
So mortal that, but dip a knife in it,
Where it draws blood no cataplasm so rare,

Collected from all simples° that have virtue
Under the moon, can save the thing from death
That is but scratch'd withal.° I'll touch my point
With this contagion,° that, if I gall him slightly,
It may be death.

King. Let's further think of this;
Weigh what convenience both of time and means
May fit us to our shape.° If this should fail,
And that° our drift look through our bad performance,
'Twere better not assay'd. Therefore this project
Should have a back or second, that might hold,
If this should blast° in proof. Soft! Let me see.
We'll make a solemn wager on your cunnings,°
I ha't.
When in your motion you are hot and dry —
As make your bouts° more violent to that end —
And that he calls for drink, I'll have prepar'd him
A chalice for the nonce,° whereon but sipping,
If he by chance escape your venom'd stuck,°
Our purpose may hold there.

Enter QUEEN

How now, sweet queen!

Queen. One woe doth tread upon another's heel,
So fast they follow. Your sister's drown'd, Laertes.

Laertes. Drown'd! O, where?

Queen. There is a willow grows aslant a brook,
That shows his hoar leaves° in the glassy stream.
There with fantastic garlands did she come
Of crow-flowers,° nettles, daisies, and long purples
That liberal° shepherds give a grosser name,
But our cold maids do dead men's fingers call them.
There, on the pendent boughs her coronet weeds
Clambering to hang, an envious sliver° broke;
When down her weedy trophies, and herself
Fell in the weeping brook. Her clothes spread wide,
And, mermaid-like, awhile they bore her up:
Which time she chanted snatches of old tunes,
As one incapable of her own distress
Or like a creature native and indued°
Unto that element. But long it could not be
Till that her garments, heavy with their drink,
Pull'd the poor wretch° from her melodious lay
To muddy death.

Laertes. Alas, then, she is drown'd?

Queen. Drown'd, drown'd.

Laertes. Too much of water hast thou, poor Ophelia,
And therefore I forbid my tears. But yet
It is our trick°; nature her custom holds,
Let shame say what it will. When these are gone,

The woman will be out. Adieu, my lord.
I have a speech of fire, that fain would blaze,
But that this folly douts° it. [*Exit.*
King. Let's follow, Gertrude:
How much I had to do to calm his rage!
Now fear I this will give it start again;
Therefore let's follow. [*Exeunt.*

ACT V

SCENE I. *A Churchyard*

Enter two Clowns, *with spades, etc.*

First Clown. Is she to be buried in Christian burial that wilfully seeks her own salvation°?

Second Clown. I tell thee she is; and therefore make her grave straight.° The crowner° hath sat on her, and finds it Christian burial.

First Clown. How can that be, unless she drowned herself in her own defence?

Second Clown. Why, 'tis found so.

First Clown. It must be *se offendendo*° ; it cannot be else. For here lies the point: if I drown myself wittingly, it argues an act, and an act hath three

branches; it is, to act, to do, and to perform. Argal,[1] she drowned herself wittingly. 13

Second Clown. Nay, but hear you, goodman delver, —

First Clown. Give me leave. Here lies the water; good. Here stands the man; good. If the man go to this water, and drown himself, it is, will he, nill he,° he goes, — mark you that; but if the water come to him and drown him, he drowns not himself. Argal, he that is not guilty of his own death shortens not his own life. 21

Second Clown. But is this law?

First Clown. Ay, marry, is't; crowner's quest° law.

Second Clown. Will you ha' the truth on't? If this had not been a gentlewoman, she should have been buried out o' Christian burial. 26

First Clown. Why, there thou say'st°; and the more pity that great folk should have countenance in this world to drown or hang themselves, more than their even°-Christian. Come, my spade. There is no ancient gentlemen but gardeners, ditchers, and grave-makers; they hold up° Adam's profession. 32

Second Clown. Was he a gentleman?

First Clown. He was the first that ever bore arms.

Second Clown. Why, he had none. 35

First Clown. What, art a heathen? How dost thou

understand the Scripture? The Scripture says "Adam digged;" could he dig without arms? I'll put another question to thee. If thou answerest me not to the purpose, confess thyself —

Second Clown. Go to.°

First Clown. What is he that builds stronger than either the mason, the shipwright, or the carpenter?

Second Clown. The gallows-maker; for that frame outlives a thousand tenants.

First Clown. I like thy wit well, in good faith; the gallows does well. But how does it well? It does well to those that do ill. Now thou dost ill to say the gallows is built stronger than the church. Argal, the gallows may do well to thee. To't again, come.

Second Clown. "Who builds stronger than a mason, a shipwright, or a carpenter?"

First Clown. Ay, tell me that, and unyoke.°

Second Clown. Marry, now I can tell.

First Clown. To't.

Second Clown. Mass, I cannot tell.

Enter HAMLET *and* HORATIO, *at a Distance*

First Clown. Cudgel thy brains no more about it; for your dull ass will not mend his pace with beating; and, when you are asked this question next, say "a

grave-maker:" the houses that he makes last till doomsday. Go, get thee to Yaughan;° fetch me a stoup° of liquor.

[*Exit* Second Clown.

[*He digs, and sings.*

In youth when I did love, did love,
Methought it was very sweet,
To contract, O, the time, for, ah,° *my behove,*
O, methought, there was nothing meet.

Hamlet. Has this fellow no feeling of his business, that he sings at grave-making?

Horatio. Custom hath made it in him a property of easiness.°

Hamlet. 'Tis e'en so. The hand of little employment hath the daintier sense.

First Clown. [*Sings*]

But age, with his stealing steps,
Hath caught me in his clutch,
And hath shipp'd me intil° the land,
As if I had never been such.

[*Throws up a skull.*

Hamlet. That skull had a tongue in it, and could sing once. How the knave jowls° it to the ground, as if it were Cain's jaw-bone, that did the first murder! It might be the pate of a politician, which this ass now

o'er-reaches; one that would circumvent God, might it not? 82

Horatio. It might, my lord.

Hamlet. Or of a courtier, which could say "Good morrow, sweet lord! How dost thou, good lord?" This might be my lord such-a-one, that praised my lord such-a-one's horse, when he meant to beg it: might it not? 88

Horatio. Ay, my lord.

Hamlet. Why, e'en so; and now my Lady Worm's: chapless, and knocked about the mazzard° with a sexton's spade. Here's fine revolution, an we had the trick to see't. Did these bones cost no more the breeding, but to play at loggats° with 'em? Mine ache to think on't. 95

First Clown. [*Sings*]

A pick-axe, and a spade, a spade,
For and a shrouding sheet;
O, a pit of clay for to be made
For such a guest is meet. 99

[*Throws up another skull.*

Hamlet. There's another. Why may not that be the skull of a lawyer? Where be his quiddits° now, his quillets,° his cases, his tenures, and his tricks? Why does he suffer this rude knave now to knock

him about the sconce° with a dirty shovel, and will not tell him of his action of battery? Hum! This fellow might be in's time a great buyer of land, with his statutes,° his recognizances,° his fines, his double vouchers, his recoveries. Is this the fine of° his fines, and the recovery of his recoveries, to have his fine pate full of fine dirt? Will his vouchers vouch him no more of his purchases, and double ones too, than the length and breadth of a pair of indentures°? The very conveyances of his lands will hardly lie in this box; and must the inheritor himself have no more, ha? 115

Horatio. Not a jot more, my lord.

Hamlet. Is not parchment made of sheep-skins?

Horatio. Ay, my lord, and of calf-skins too.

Hamlet. They are sheep and calves that seek out assurance° in that. I will speak to this fellow. — Whose grave's this, sirrah? 121

First Clown. Mine, sir.

[*Sings*] *O, a pit of clay for to be made*
For such a guest is meet.

Hamlet. I think it be thine, indeed, for thou liest in't.

First Clown. You lie out on't, sir, and therefore it is not yours. For my part, I do not lie in't, and yet it is mine. 128

Hamlet. Thou dost lie in't, to be in't and say it is thine. 'Tis for the dead, not for the quick°; therefore thou liest.

First Clown. 'Tis a quick lie, sir; 'twill away again, from me to you.

Hamlet. What man dost thou dig it for?

First Clown. For no man, sir.

Hamlet. What woman, then?

First Clown. For none, neither.

Hamlet. Who is to be buried in't?

First Clown. One that was a woman, sir; but, rest her soul, she's dead.

Hamlet. How absolute° the knave is! We must speak by the card, or equivocation will undo us. By the Lord, Horatio, these three years I have taken a note of it: the age is grown so picked that the toe of the peasant comes so near the heel of the courtier, he galls his kibe.°—How long hast thou been a grave-maker?

First Clown. Of all the days i' the year, I came to't that day that our last king Hamlet overcame Fortinbras.

Hamlet. How long is that since?

First Clown. Cannot you tell that? Every fool can tell that. It was the very day that young Hamlet was born; he that is mad and sent unto England.

Hamlet. Ay, marry, why was he sent into England?

First Clown. Why, because he was mad. He shall recover his wits there; or, if he do not, it's no great matter there.

Hamlet. Why?

First Clown. 'Twill not be seen in him there; there the men are as mad as he.

Hamlet. How came he mad?

First Clown. Very strangely, they say.

Hamlet. How, strangely?

First Clown. Faith, e'en with losing his wits.

Hamlet. Upon what ground?

First Clown. Why, here in Denmark. I have been sexton here, man and boy, thirty years.

Hamlet. How long will a man lie i' the earth ere he rot?

First Clown. I' faith, if he be not rotten before he die — as we have many pocky corses now-a-days that will scarce hold the laying in — he will last you some eight year or nine year. A tanner will last you nine year.

Hamlet. Why he more than another?

First Clown. Why, sir, his hide is so tanned with his trade, that he will keep out water a great while; and your water is a sore decayer of your whoreson

dead body. Here's a skull now; this skull has lain in the earth three and twenty years.

Hamlet. Whose was it?

First Clown. A whoreson mad fellow's it was; whose do you think it was?

Hamlet. Nay, I know not.

First Clown. A pestilence on him for a mad rogue! A' poured a flagon of Rhenish on my head once. This same skull, sir, was Yorick's skull, the king's jester.

Hamlet. This?

First Clown. E'en that.

Hamlet. Let me see. [*Takes the skull.*] Alas, poor Yorick! I knew him, Horatio; a fellow of infinite jest, of most excellent fancy. He hath borne me on his back a thousand times; and now, how abhorred in my imagination it is! My gorge rises at it. Here hung those lips that I have kissed I know not how oft. — Where be your gibes now? Your gambols? Your songs? Your flashes of merriment, that were wont to set the table on a roar? Not one now, to mock your own grinning? Quite chop-fallen? Now get you to my lady's chamber, and tell her, let her paint an inch thick, to this favour° she must come; make her laugh at that. — Prithee, Horatio, tell me one thing.

Horatio. What's that, my lord?

Hamlet. Dost thou think Alexander looked o' this fashion i' the earth? 206

Horatio. E'en so.

Hamlet. And smelt so? Pah!

[*Puts down the skull.*

Horatio. E'en so, my lord. 209

Hamlet. To what base uses we may return, Horatio! Why may not imagination trace the noble dust of Alexander, till we find it stopping a bung-hole?

Horatio. 'Twere to consider too curiously, to consider so. 215

Hamlet. No, faith, not a jot; but to follow him thither with modesty enough, and likelihood to lead it; as thus: Alexander died, Alexander was buried, Alexander returneth into dust; the dust is earth; of earth we make loam; and why of that loam, whereto he was converted, might they not stop a beer-barrel? 222

Imperious Cæsar, dead and turn'd to clay,
Might stop a hole to keep the wind away.
O, that that earth, which kept the world in awe,
Should patch a wall to expel the winter's flaw°!
But soft! But soft! Aside! Here comes the king.

Enter Priests, *etc., in procession ; the Corpse of* OPHELIA, LAERTES *and* Mourners *following ;* KING, QUEEN, *their trains, etc.*

The Queen, the courtiers. Who is this they follow,
And with such maimed° rites ? This doth betoken
The corse they follow did with desperate hand
Fordo it own life. 'Twas of some estate.
Couch we awhile, and mark. [*Retiring with Horatio.*
Laertes. What ceremony else ?
Hamlet. That is Laertes,
A very noble youth: mark.
Laertes. What ceremony else ?
First Priest. Her obsequies have been as far enlarg'd
As we have warrantise.° Her death was doubtful° ;
And, but that great command o'ersways the order,°
She should in ground unsanctifi'd have lodg'd
Till the last trumpet ; for° charitable prayers,
Shards, flints and pebbles should be thrown on her.
Yet here she is allow'd her virgin crants,°
Her maiden strewments and the bringing home
Of bell and burial.
Laertes. Must there no more be done ?
First Priest. No more be done.
We should profane the service of the dead

To sing a requiem and such rest to her
As to peace-parted souls.°
Laertes. Lay her 'i the earth.
And from her fair and unpolluted flesh
May violets spring! I tell thee, churlish priest,
A ministering angel shall my sister be,
When thou liest howling.
Hamlet. What, the fair Ophelia!
Queen. Sweets to the sweet. Farewell!
[*Scattering flowers.*
I hop'd thou shouldst have been my Hamlet's wife;
I thought thy bride-bed to have deck'd, sweet maid,
And not have strew'd thy grave.
Laertes. O, treble woes
Fall ten times treble on that cursed head,
Whose wicked deed thy most ingenious° sense
Depriv'd thee of! Hold off the earth awhile,
Till I have caught her once more in mine arms.
[*Leaps into the grave.*
Now pile your dust upon the quick and dead,
Till of this flat a mountain you have made,
To o'ertop old Pelion,° or the skyish° head
Of blue Olympus.
Hamlet. [*Advancing*] What is he whose grief
Bears such an emphasis, whose phrase of sorrow

Conjures the wandering stars, and makes them stand
Like wonder-wounded hearers? This is I,
Hamlet the Dane. [*Leaps into the grave*

Laertes. The devil take thy soul!

[*Grappling with him.*

Hamlet. Thou pray'st not well.
I prithee, take thy fingers from my throat,
For, though I am not splenitive° and rash,
Yet have I something in me dangerous,
Which let thy wiseness fear. Hold off thy hand!

King. Pluck them asunder.

Queen. Hamlet, Hamlet!

All. Gentlemen,—

Horatio. Good my lord, be quiet.

[*The Attendants part them, and they come out of the grave.*

Hamlet. Why, I will fight with him upon this theme
Until my eyelids will no longer wag.

Queen. O my son, what theme?

Hamlet. I lov'd Ophelia; forty thousand brothers
Could not, with all their quantity of love,
Make up my sum. What wilt thou do for her?

King. O, he is mad, Laertes.

Queen. For love of God, forbear him.

Hamlet. 'Swounds, show me what thou'lt do.

Woo't° weep? Woo't fight? Woo't fast? Woo't
tear thyself?
Woo't drink up eisel,° eat a crocodile?
I'll do't. Dost thou come here to whine?
To outface me with leaping in her grave?
Be buried quick with her, and so will I,
And, if thou prate of mountains, let them throw
Millions of acres on us, till our ground,
Singeing his pate against the burning zone,
Make Ossa like a wart! Nay, an thou'lt mouth,
I'll rant as well as thou.
Queen. This is mere madness;
And thus awhile the fit will work on him.
Anon, as patient as the female dove,
When that her golden couplets are disclos'd,°
His silence will sit drooping.
Hamlet. Hear you, sir.
What is the reason that you use me thus?
I lov'd you ever. But it is no matter;
Let Hercules himself do what he may,
The cat will mew and dog will have his day. [*Exit.*
King. I pray you, good Horatio, wait upon him.
[*Exit* Horatio.
[*To* Laertes] Strengthen your patience in our last
night's speech.

We'll put the matter to the present push.° 305
Good Gertrude, set some watch over your son.
This grave shall have a living° monument.
An hour of quiet shortly shall we see;
Till then, in patience our proceeding be. [*Exeunt.*

SCENE II. *A Hall in the Castle*

Enter HAMLET *and* HORATIO

Hamlet. So much for this, sir. Now let me see the other.
You do remember all the circumstance?
Horatio. Remember it, my lord!
Hamlet. Sir, in my heart there was a kind of fighting,
That would not let me sleep. Methought I lay 5
Worse than the mutines° in the bilboes.° Rashly,—
And prais'd be rashness for it, let us know,
Our indiscretion sometimes serves us well,
When our deep plots do pall°; and that should teach us
There's a divinity that shapes our ends, 10
Rough-hew them how we will.
Horatio That is most certain.

Hamlet. Up from my cabin,
My sea-gown scarf'd° about me, in the dark
Grop'd I to find out them; had my desire,
Finger'd their packet, and in fine withdrew
To mine own room again, making so bold,
My fears forgetting manners, to unseal
Their grand commission; where I found, Horatio,—
O royal knavery—an exact command,
Larded° with many several sorts of reasons
Importing Denmark's health, and England's too,
With, ho! such bugs° and goblins in my life,
That, on the supervise,° no leisure bated,
No, not to stay the grinding of the axe,
My head should be struck off.
Horatio. Is't possible?
Hamlet. Here's the commission. Read it at more leisure.
But wilt thou hear me how I did proceed?
Horatio. I beseech you.
Hamlet. Being thus be-netted round with villanies—
Ere I could make a prologue to my brains,
They had begun the play—I sat me down,
Devis'd a new commission, wrote it fair.
I once did hold it, as our statists° do,
A baseness to write fair, and labour'd much

How to forget that learning: but, sir, now
It did me yeoman's service.° Wilt thou know
The effect of what I wrote?

Horatio. Ay, good my lord.

Hamlet. An earnest conjuration from the king,
As England was his faithful tributary,
As love between them like the palm might flourish,
As peace should still her wheaten garland wear,
And stand a comma 'tween their amities,
And many such-like Ases° of great charge,
That, on the view and knowing of these contents,
Without debatement further, more or less,
He should the bearers put to sudden death,
Not shriving-time° allow'd.

Horatio. How was this seal'd?

Hamlet. Why, even in that was heaven ordinant.°
I had my father's signet in my purse,
Which was the model of that Danish seal;
Folded the writ up in form of the other,
Subscrib'd it, gave't the impression, plac'd it safely,
The changeling never known. Now, the next day
Was our sea-fight; and what to this was sequent
Thou know'st already.

Horatio. So Guildenstern and Rosencrantz go to't.

Hamlet. Why, man, they did make love to this employment.
They are not near my conscience; their defeat
Does by their own insinuation° grow.
'Tis dangerous when the baser nature comes
Between the pass and fell incensed points
Of mighty opposites.
Horatio. Why, what a king is this!
Hamlet. Does it not, think'st thee, stand me now upon —
He that hath kill'd my king and whor'd my mother,
Popp'd in between the election and my hopes,
Thrown out his angle for my proper° life,
And with such cozenage — is't not perfect conscience,
To quit him with this arm? And is't not to be damn'd,
To let this canker of our nature come
In further evil?
Horatio. It must be shortly known to him from England
What is the issue of the business there.
Hamlet. It will be short. The interim is mine,
And a man's life's no more than to say "One."
But I am very sorry, good Horatio,
That to Laertes I forgot myself;
For, by the image of my cause, I see

The portraiture of his. I'll court his favours.
But, sure, the bravery° of his grief did put me
Into a towering passion.

Horatio. Peace! Who comes here?

Enter OSRIC

Osric. Your lordship is right welcome back to Denmark.

Hamlet. I humbly thank you, sir. [*Aside to* HORATIO] Dost know this water-fly?

Horatio. [*Aside to* HAMLET] No, my good lord.

Hamlet. [*Aside to* HORATIO] Thy state is the more gracious; for 'tis a vice to know him. He hath much land, and fertile. Let a beast be lord of beasts, and his crib shall stand at the king's mess. 'Tis a chough°; but, as I say, spacious in the possession of dirt.

Osric. Sweet lord, if your lordship were at leisure, I should impart a thing to you from his majesty

Hamlet. I will receive it, sir, with all diligence of spirit. Put your bonnet to his right use; 'tis for the head.

Osric. I thank your lordship; it is very hot.

Hamlet. No, believe me, 'tis very cold; the wind is northerly.

Osric. It is indifferent cold, my lord, indeed.

Hamlet. But yet methinks it is very sultry and hot for my complexion.

Osric. Exceedingly, my lord; it is very sultry, — as 'twere, I cannot tell how. But, my lord, his majesty bade me signify to you that he has laid a great wager on your head. Sir, this is the matter, — 105

Hamlet. I beseech you, remember, —

[Hamlet *moves him to put on his hat.*

Osric. Nay, good my lord; for mine ease, in good faith. Sir, here is newly come to court Laertes; believe me, an absolute gentleman, full of most excellent differences,° of very soft society and great showing.° Indeed, to speak feelingly° of him, he is the card or calendar of gentry, for you shall find in him the continent° of what part a gentleman would see. 113

Hamlet. Sir, his definement° suffers no perdition in you; though, I know, to divide him inventorially would dizzy the arithmetic of memory, and yet but yaw° neither, in respect of his quick sail. But, in the verity of extolment, I take him to be a soul of great article°; and his infusion of such dearth and rareness, as, to make true diction of him, his semblable° is his mirror; and who else would trace him, his umbrage, nothing more. 122

Osric. Your lordship speaks most infallibly of him.

Hamlet. The concernancy,° sir? why do we wrap the gentleman in our more rawer breath?

Osric. Sir?

Horatio. Is't not possible to understand in another tongue? You will do't, sir, really.

Hamlet. What imports the nomination° of this gentleman?

Osric. Of Laertes?

Horatio. [*Aside to* HAMLET] His purse is empty already; all's golden words are spent.

Hamlet. Of him, sir.

Osric. I know you are not ignorant —

Hamlet. I would you did, sir; yet, in faith, if you did, it would not much approve me. Well, sir?

Osric. You are not ignorant of what excellence Laertes is —

Hamlet. I dare not confess that, lest I should compare with him in excellence; but, to know a man well, were to know himself.

Osric. I mean, sir, for his weapon; but in the imputation laid on him by them, in his meed he's unfellowed.

Hamlet. What's his weapon?

Osric. Rapier and dagger.°

Hamlet. That's two of his weapons; but, well.

Osric. The king, sir, hath wagered with him six Barbary horses, against the which he has imponed,° as I take it, six French rapiers and poniards, with their assigns,° as girdle, hangers, and so. Three of the carriages, in faith, are very dear to fancy, very responsive to the hilts, most delicate carriages, and of very liberal conceit.°

Hamlet. What call you the carriages?

Horatio. I knew you must be edified by the margent ere you had done.

Osric. The carriages, sir, are the hangers.°

Hamlet. The phrase would be more germane to the matter, if we could carry cannon by our sides; I would it might be hangers till then. But, on. Six Barbary horses against six French swords, their assigns, and three liberal-conceited carriages; that's the French bet against the Danish. Why is this "imponed," as you call it?

Osric. The king, sir, hath laid, that in a dozen passes° between yourself and him, he shall not exceed you three hits. He hath laid on twelve for nine,° and it would come to immediate trial, if your lordship would vouchsafe the answer.

Hamlet. How if I answer No?

Osric. I mean, my lord, the opposition of your person in trial.

Hamlet. Sir, I will walk here in the hall. If it please his majesty, 'tis the breathing time of day with me. Let the foils be brought, the gentleman willing, and the king hold his purpose, I will win for him if I can; if not, I will gain nothing but my shame and the odd hits.

Osric. Shall I re-deliver you e'en so?

Hamlet. To this effect, sir; after what flourish your nature will.

Osric. I commend my duty to your lordship.

Hamlet. Yours, yours. [*Exit* OSRIC.] He does well to commend it himself; there are no tongues else for's turn.

Horatio. This lapwing runs away with the shell on his head.°

Hamlet. He did comply with° his dug, before he sucked it. Thus has he — and many more of the same bevy that I know the drossy age dotes on — only got the tune of the time and outward habit of encounter; a kind of yesty° collection, which carries them through and through the most fond and winnowed° opinions; and do but blow them to their trial, the bubbles are out.

Enter a Lord

Lord. My lord, his majesty commended him to you by young Osric, who brings back to him, that you attend him in the hall. He sends to know if your pleasure hold to play with Laertes, or that you will take longer time. 203

Hamlet. I am constant to my purposes; they follow the king's pleasure. If his fitness speaks, mine is ready; now or whensoever, provided I be so able as now. 207

Lord. The king and queen and all are coming down.

Hamlet. In happy time.

Lord. The queen desires you to use some gentle entertainment to Laertes before you fall to play. 211

Hamlet. She well instructs me. [*Exit* Lord.

Horatio. You will lose this wager, my lord.

Hamlet. I do not think so. Since he went into France, I have been in continual practice. I shall win at the odds.° But thou wouldst not think how ill all's here about my heart, but it is no matter. 217

Horatio. Nay, good my lord, —

Hamlet. It is but foolery; but it is such a kind of gain-giving° as would perhaps trouble a woman. 220

Horatio. If your mind dislike any thing, obey it. I

will forestal their repair hither, and say you are not fit.°

Hamlet. Not a whit, we defy augury. There's a special providence in the fall of a sparrow. If it be now, 'tis not to come; if it be not to come, it will be now; if it be not now, yet it will come. The readiness is all. Since no man has aught of what he leaves, what is't to leave betimes?

Enter KING, QUEEN, LAERTES, Lords, OSRIC, *and* Attendants *with foils, etc.*

King. Come, Hamlet, come, and take this hand from me.

[*The* KING *puts* LAERTES' *hand into* HAMLET'S.

Hamlet. Give me your pardon, sir. I've done you wrong.

But pardon't, as you are a gentleman.
This presence knows,
And you must needs have heard, how I am punish'd
With sore distraction. What I have done,
That might your nature, honour and exception
Roughly awake, I here proclaim was madness.
Was't Hamlet wrong'd Laertes? Never Hamlet.
If Hamlet from himself be ta'en away,
And when he's not himself, does wrong Laertes,

Then Hamlet does it not, Hamlet denies it.
Who does it, then? His madness. If't be so,
Hamlet is of the faction that is wrong'd;
His madness is poor Hamlet's enemy.
Sir, in this audience,
Let my disclaiming from° a purpos'd evil
Free me so far in your most generous thoughts,
That I have shot mine arrow o'er the house,
And hurt my brother.
Laertes. I am satisfi'd in nature,
Whose motive, in this case, should stir me most
To my revenge. But in my terms of honour
I stand aloof, and will no reconcilement,
Till by some elder masters, of known honour,
I have a voice° and precedent of peace,
To keep my name ungor'd. But till that time,
I do receive your offer'd love like love,
And will not wrong it.
Hamlet. I embrace it freely,
And will this brother's wager frankly play.
Give us the foils. Come on.
Laertes. Come, one for me.
Hamlet. I'll be your foil,° Laertes; in mine ignorance
Your skill shall, like a star i' the darkest night,
Stick fiery off indeed.

Laertes. You mock me, sir.
Hamlet. No, by this hand.
King. Give them the foils, young Osric. Cousin Hamlet,
You know the wager?
Hamlet. Very well, my lord,
Your grace hath laid the odds° o' the weaker side.
King. I do not fear it; I have seen you both.
But since he is better'd,° we have therefore odds.
Laertes. This is too heavy; let me see another.
Hamlet. This likes me well. These foils have all a length? [*They prepare to play.*
Osric. Ay, my good lord.
King. Set me the stoups of wine upon that table.
If Hamlet give the first or second hit,
Or quit in answer of the third exchange,
Let all the battlements their ordnance fire.
The king shall drink to Hamlet's better breath;
And in the cup an union° shall he throw,
Richer than that which four successive kings
In Denmark's crown have worn. Give me the cups;
And let the kettle° to the trumpet speak,
The trumpet to the cannoneer without,
The cannons to the heavens, the heavens to earth,

"Now the king drinks to Hamlet." Come, begin;
And you, the judges, bear a wary eye.

Hamlet. Come on, sir.

Laertes. Come, my lord. [*They play.*

Hamlet. One.

Laertes. No.

Hamlet. Judgment.

Osric. A hit, a very palpable hit.

Laertes. Well; again.

King. Stay; give me drink. Hamlet, this pearl is thine.

Here's to thy health.

[*Trumpets sound, and cannon shot off within.*

Give him the cup.

Hamlet. I'll play this bout first. Set it by awhile.
Come. [*They play.*] Another hit; what say you?

Laertes. A touch, a touch, I do confess.

King. Our son shall win.

Queen. He's fat, and scant of breath.
Here, Hamlet, take my napkin,° rub thy brows.
The queen carouses° to thy fortune, Hamlet.

Hamlet. Good madam!

King. Gertrude, do not drink.

Queen. I will, my lord; I pray you, pardon me.

King. [*Aside*] It is the poison'd cup. It is too late.

Hamlet. I dare not drink yet, madam; by and by.
Queen. Come, let me wipe thy face.
Laertes. My lord, I'll hit him now.
King. I do not think't.
Laertes. [*Aside*] And yet 'tis almost 'gainst my conscience.
Hamlet. Come, for the third, Laertes. You but dally.
I pray you, pass with your best violence.
I am afeard you make a wanton° of me.
Laertes. Say you so? Come on. [*They play.*
Osric. Nothing, neither way.
Laertes. Have at you now!
[LAERTES *wounds* HAMLET; *then, in scuffling, they change rapiers, and* HAMLET *wounds* LAERTES.
King. Part them; they are incens'd.
Hamlet. Nay, come, again. [*The* QUEEN *falls.*
Osric. Look to the queen there, ho!
Horatio. They bleed on both sides. How is it, my lord?
Osric. How is't, Laertes?
Laertes. Why, as a woodcock to mine own springe,° Osric.
I am justly kill'd with mine own treachery.
Hamlet. How does the queen?
King. She swounds to see them bleed.

Queen. No, no, the drink, the drink, — O my dear Hamlet, —
The drink, the drink! I am poison'd. [*Dies.*
Hamlet. O villany! Ho! let the door be lock'd.
Treachery! Seek it out.
Laertes. It is here, Hamlet. Hamlet, thou art slain.
No medicine in the world can do thee good.
In thee there is not half an hour of life.
The treacherous instrument is in thy hand,
Unbated and envenom'd. The foul practice
Hath turn'd itself on me. Lo, here I lie,
Never to rise again. Thy mother's poison'd.
I can no more: the king, the king's to blame.
Hamlet. The point! — envenom'd too!
Then, venom, to thy work. [*Stabs the* King.
All. Treason! treason!
King. O, yet defend me, friends; I am but hurt.
Hamlet. Here, thou incestuous, murderous, damned Dane,
Drink off this potion. Is thy union here?
Follow my mother. [King *dies.*
Laertes. He is justly served;
It is a poison temper'd° by himself.
Exchange forgiveness with me, noble Hamlet.

Mine and my father's death come not upon thee,
Nor thine on me! [*Dies.*

Hamlet. Heaven make thee free of it! I follow thee.
I am dead, Horatio. Wretched queen, adieu!
You that look pale and tremble at this chance,
That are but mutes or audience to this act.
Had I but time — as this fell° sergeant, death,
Is strict in his arrest — O, I could tell you —
But let it be. Horatio, I am dead;
Thou livest. Report me and my cause aright
To the unsatisfied.

Horatio. Never believe it.
I am more an antique Roman than a Dane.
Here's yet some liquor left.

Hamlet. As thou'rt a man,
Give me the cup! Let go! By heaven, I'll have't.
O good Horatio, what a wounded name,
Things standing thus unknown, shall live behind me!
If thou didst ever hold me in thy heart,
Absent thee from felicity awhile,
And in this harsh world draw thy breath in pain,
To tell my story. [*March afar off, and shot within.*
What warlike noise is this?

Osric. Young Fortinbras, with conquest come from Poland,

To the ambassadors of England gives
This warlike volley.
Hamlet. O, I die, Horatio.
The potent poison quite o'ercrows° my spirit.
I cannot live to hear the news from England;
But I do prophesy the election lights
On Fortinbras. He has my dying voice.°
So tell him, with the occurrents,° more and less,
Which have solicited. The rest is silence. [*Dies.*
Horatio. Now cracks a noble heart. Good night, sweet prince,
And flights of angels sing thee to thy rest!
Why does the drum come hither? [*March within.*

Enter Fortinbras, *the* English Ambassadors, *and others*

Fortinbras. Where is this sight?
Horatio. What is it ye would see?
If aught of woe or wonder, cease your search.
Fortinbras. This quarry cries on havoc.° O proud death,
What feast is toward° in thine eternal cell,
That thou so many princes at a shot
So bloodily hast struck?
First Ambassador. The sight is dismal,

And our affairs from England come too late.
The ears are senseless that should give us hearing,
To tell him his commandment is fulfill'd,
That Rosencrantz and Guildenstern are dead.
Where should we have our thanks?
Horatio. Not from his mouth,
Had it the ability of life to thank you.
He never gave commandment for their death.
But since, so jump upon° this bloody question,
You from the Polack wars, and you from England,
Are here arriv'd, give order that these bodies
High on a stage be placed to the view;
And let me speak to the yet unknowing world
How these things came about. So shall you hear
Of carnal, bloody, and unnatural acts,
Of accidental judgments, casual slaughters,
Of deaths put on by cunning and forc'd cause,
And, in this upshot, purposes mistook
Fall'n on the inventors' heads. All this can I
Truly deliver.
Fortinbras. Let us haste to hear it,
And call the noblest to the audience.
For me, with sorrow I embrace my fortune.
I have some rights of memory° in this kingdom,
Which now to claim my vantage doth invite me.

Horatio. Of that I shall have also cause to speak,
And from his mouth whose voice will draw on° more.
But let this same be presently° perform'd,
Even while men's minds are wild; lest more mischance,
On° plots and errors, happen.

Fortinbras. Let four captains
Bear Hamlet, like a soldier, to the stage;
For he was likely, had he been put on,°
To have proved most royally: and, for his passage,°
The soldiers' music and the rites of war
Speak loudly for him.
Take up the bodies. Such a sight as this
Becomes the field, but here shows much amiss.
Go, bid the soldiers shoot.

[*A dead march. Exeunt, bearing off the dead bodies, after which a peal of ordnance is shot off.*

NOTES

Act I. Scene I

The Castle. The fortress called Kronborg, near Elsinore, which forms the strongest of the coast defences in northeast Seeland. It stands on a point of land at the water's edge (see Frontispiece), and commands the approach to Copenhagen from the Cattegat. Copenhagen is twenty-four miles south and west from Elsinore.

The author has not laid the play in Copenhagen, or even Elsinore, where was a royal palace, but at Kronborg castle. The presumption would seem to be that Claudius, having come to the throne under suspicious circumstances, and in disregard of the younger Hamlet's claims, would hedge himself up for a time against all possible uprisings. No part of the play is laid at the royal Marienlyst palace, near Elsinore proper; and from this we infer that the court was not in residence there. Two scenes only, the fourth of Act IV. and the first of Act V., are set unmistakably beyond the precincts of the castle. Two others, scene iii. of the first act and scene i. of the second, belong perhaps outside, as many editions have it, "in the house of Polonius." But it seems on the whole more probable that

Polonius is thought of by the author as quartered, like the rest of the courtiers, within the walls. It is interesting to know that Kronborg, begun in 1574, was new and of some fame in Shakespeare's day.

l. 3. **Long live the king.** Probably the watchword for the night; for it satisfies the sentinel, who having himself been challenged is in a mood to be satisfied with nothing less. Under less strain Bernardo would scarcely have given it, at least in response to the first challenge. Horatio, under no such strain, does not so answer at entering (l. 15) below. For two nights the sentinels upon the platform have been appalled by the apparition of a ghost, which has stalked three times past them, uncomfortably near, as having some purpose with them. Bernardo is looking for the third appearance of the "dreaded sight."

l. 6. **Upon your hour.** 'Just on the minute.' The castle clock begins striking as he speaks.

l. 8. **Much.** 'Large,' 'great.' Cf. "Thou hast much goods" (Luke xii. 19). Restricted in present English to singular nouns, mainly abstracts and collectives; as *much difficulty, much specie.*

l. 13. **Rivals.** Slightly pedantic for 'partners.'

l. 15. **The Dane.** The chief representative of the people, 'The King.' Cf. ii., 44 below.

l. 18. **Give you.** Shortened from 'God give you' by omission of the subject, as *Good-by* is shortened from 'God be with you' by suppressing most of the predicate.

l. 23. **Fantasy.** 'Imagination,' 'effect of imagining.'

l. 29. **Approve.** 'Test,' 'put to the proof.'

l. 33. **Sit we.** An old first person plural imperative, inherited from Anglo-Saxon times. Cf. "break we" (l. 168) below.

l. 36. **Pole.** 'Pole-star.'

l. 40. **Thee.** Not the object of "break," but a quasi-nominative form, as in 'Fare thee well.'

l. 42. **Scholar.** One, that is, who is acquainted with Latin. Ghosts as well as evil spirits were supposed to stand in awe of the sacred language of the church or of any person capable of using it to exorcise or conjure.

l. 45. **Would be spoke to.** 'It seems to be waiting and wishing to be addressed.' A ghost, it was believed, was helpless to impart its secret until asked to speak.

l. 46. **Usurp'st.** The time of night that should be sacred from disquiet, and the form of the late King, — two things which the ghost has no business with, yet has appropriated as a usurper.

l. 48. **Denmark.** Kings are often designated by the names of their respective countries. Cf. ii., 69, and 61 below.

l. 56. **Might.** 'Could.' In Elizabethan English *may* had not yet lost its Anglo-Saxon sense of 'have the might,' 'be able,' as here illustrated.

l. 62. **Parle.** 'Conference,' 'parley.'

l. 63. **Sledded Polacks.** 'Polanders on sledges.' The Poles and the Scandinavians were not infrequently at war, and bat-

tles were sometimes fought, in the North, upon the ice. But the incident, whether the Polacks were invaders or allies, is difficult to conceive. Attempts to reform the sense by text-changes, as 'leaded poleaxe,' have not been generally approved.

l. 65. **Jump.** 'Exactly,' 'just.'

l. 68. **Gross and scope.** 'Gist and range, or trend, of eventual opinion.'

l. 70. **Good now.** 'Good friends, please now.' The expression occurs six times in Shakespeare, and always with some suggestion of a coaxing or a pleading mood, "now" seeming much like the present-day colloquial repetition 'please, please,' and having no adverbial influence upon the following verb.

l. 72. **Toils.** 'Causes to toil.'

l. 74. **Foreign mart for implements.** 'Buying of implements abroad.'

l. 75. **Impress.** 'Impressment.'

l. 77. **Toward.** 'Forthcoming,' 'impending.'

l. 83. **Emulate.** 'Emulous.'

l. 89. **Seiz'd of.** 'In possession of.' The modern legal phrase.

l. 90. **Moiety competent.** 'Proper, adequate portion.'

l. 91. **Gaged.** 'Pledged,' 'hypothecated.'

l. 94. **Carriage.** 'Conveying purport of the articles drawn up.'

l. 96. **Unimproved.** 'Unworked,' 'undisciplined.'

l. 98. **Shark'd up.** 'Caught up hastily and indiscriminately, as the shark swallows prey.'

l. 100. **That hath a stomach.** 'That promises the zest of daring,' with some hint also of prospective spoils for soldier appetites.

l. 107. **Romage.** 'Commotion,' 'bustle.'

l. 109. **Sort.** 'Suit, match with, the situation.'

l. 112. **Mote.** Cf. Matt. vii. 3.

l. 116. **Gibber.** 'Talk unintelligibly.'

l. 117. **Stars.** Probably in construction with a clause or line now lost.

l. 118. **Moist star.** 'The moon.'

l. 120. **To doomsday.** 'To the degree prophesied for doomsday.' Cf. Matt. xxiv. 29.

l. 121. **Precurse.** 'Forerunning.'

l. 122. **Still.** 'Constantly,' 'invariably.'

l. 123. **Omen.** 'Calamity portended.'

l. 125. **Climatures.** 'Regions,' properly land divisions distinguished, not by inhabitants or geographic boundaries, but by climate.

l. 127. **Blast.** 'Destroy by wasting sickness.' Ghosts so punished, according to popular belief, any one who ventured to cross their path.

l. 134. **Happily.** 'Haply,' 'perchance,' a meaning often met with, and rendered necessary here, it would seem, by the position of the word. Its ordinary sense of 'fortunately' is, in usage, scarcely appropriate to conjectures, but must be said of things known actually.

l. 140. **Partisan.** 'Halberd,' pike and battle-axe combined.

l. 151. **Lofty.** Compounded, like "shrill," with "sounding."

l. 154. **Extravagant and erring.** 'Out-of-bounds and wandering.'

l. 155. **Confine.** 'Bounds,' 'limits'; used collectively.

l. 156. **Probation.** 'Demonstration,' 'proof.'

l. 158. **'Gainst that season comes.** 'Against the coming of that season.' '*Gainst* is used conjunctionally here, much as, in present dialect English, *without*. Cf. "There can be no meeting without you come," etc.

l. 162. **Strike.** 'Exert a malignant influence.' Cf. "moonstruck."

l. 163. **Takes.** 'Blasts,' 'bewitches.'

l. 173. **Loves.** Pluralized in the effort to speak of their love distributively.

Scene II

l. 2. **That.** Used here in place of a repeated 'though.'

l. 4. **Brow of woe.** 'Woful brow.'

l. 9. **Jointress.** 'Jointuress,' 'joint possessor.'

l. 10. **Defeated.** 'Disfigured.'

l. 11. **Auspicious.** 'Cheerful,' the passive sense of the word.

l. 14. **Barr'd.** 'Refused,' 'disdained.'

l. 18. **Supposal.** 'Opinion,' 'estimate.'

l. 23. **Importing.** 'Having for purport.'

l. 31. **Gait.** 'Advance,' 'proceeding.'

l. 32. **Proportions.** 'Contingents,' 'quotas.'

l. 38. **Dilated.** 'Detailed,' 'expanded.'

l. 39. **Duty.** 'Service you are to render.' Cf. 'sense of duty,' 'general disposition to accept and do one's duty,' which is the meaning of the word in the next line.

l. 44. **Dane.** Cf. i., 15.

l. 45. **Lose your voice.** 'Lose the labor of asking.'

l. 48. **Instrumental.** 'Prepared to render service.'

l. 51. **Leave and favour.** 'Indulgent permission.' Cf. "leave and pardon" (l. 56) below.

l. 56. **Bow them.** 'Bow themselves, as it were, in acknowledgement.'

l. 58. **Slow.** 'Reluctant.'

l. 60. **Seal'd my hard consent.** 'Set my hard-won consent, as a seal,' "upon his will."

l. 63. **Best graces spend it.** 'Best gifts and accomplishments engage you in spending it.'

l. 65. **Kind.** 'Nature,' 'a relation beyond kinship, but not up to the standard of nature.'

l. 70. **Vailed lids.** 'Downcast eyes.'

l. 81. **Haviour.** 'Behavior,' 'expression.'

l. 82. **Denote me truly.** 'Signify my real feelings, my essential nature.'

l. 87. **Commendable.** Accented here, as usually, upon the first syllable.

l. 88. **Mourning duties.** 'Dues of mourning.'

l. 90. **Father lost.** 'Father who was lost.' With "bound" supply 'was.'

l. 92. **Obsequious sorrow.** 'Demonstrative acts of sorrowing,' with reference probably to the "inky cloak."

l. 93. **Obstinate condolement.** 'Mourning that others would wish discontinued.' The prefix *con* seems here to be intensive merely.

l. 95. **Incorrect.** In the sense of the Latin *incorrectus*, 'not brought to discipline or order.'

l. 99. **Sense.** Dependent upon "vulgar"; 'anything the most ordinary and universal to observation.'

l. 105. **Till he.** 'Down to him.' *He* is sometimes used objectively.

l. 107. **Unprevailing.** 'Ineffectual,' 'unavailing.' Cf. "prevailing prayer."

l. 109. **Immediate.** 'With no other candidate or aspirant between.' "The most," implying that there are rivals nevertheless, absurdly negatives the word

l. 112. **Impart towards you.** 'Make impartments in your direction.' Just what fatherly impartments the King is making is not clear, and probably is not meant to be clear. Hamlet has been set aside in the late election; there is no doubt a party in his interests still active. Under these circumstances the King might well wish to be understood as doing Hamlet favors — perhaps with reference to the succession — of which he is not aware.

l. 113. **Wittenberg.** Known to Shakespeare and his public mainly through Marlowe's *Tragical History of Dr. Faustus.* The University of Wittenberg was not founded till 1502. Luther was made Professor of Philosophy here in 1508.

l. 114. **Retrograde.** 'Recessive,' 'counter'; a term pedantically borrowed from astrology.

l. 124. **Grace whereof.** 'Honor of which.'

l. 127. **Rouse.** 'Bumper,' 'toast.' For the manner of such a rouse see V., ii., 279–283.

Bruit. 'Sound forth.'

l. 132. **His canon.** Evidently the sixth commandment, which makes no exception of suicide.

l. 134. **Uses.** 'Usages,' 'customs.'

l. 137. **Merely.** 'Wholly,' 'completely.'

l. 139. **To.** 'In comparison with.'

l. 140. **Hyperion.** 'Apollo.'

l. 141. **Beteem.** 'Allow.'

l. 147. **Or ere.** 'Ere ere.' "Or" is a variant of "ere," but its force is lost in present English.

l. 150. **Discourse of reason.** 'Discursive, reflective faculty.'

l. 155. **Flushing.** Probably 'redness caused by weeping.' The grief of the Queen stopped before the salt of her tears could leave red traces. Her eyes were "galled," 'inflamed,' but the tears were tears of an unrighteous, disloyal sorrow, and did not disfigure.

l. 157. **Dexterity.** 'Speed, from knowingness.'

l. 158. **Nor it cannot.** An added negative sometimes, in Shakespeare as in earlier English, strengthens instead of negativing the preceding.

l. 163. **Change.** 'Exchange.'

l. 164. **Make you from.** 'Are you doing away from.'

l. 182. **Dearest.** 'Most exasperating or detested.' "Dear" was once appropriate to painful experiences and their causes, as well as to beloved and precious objects. Cf. "rue dearly."

l. 192. **Season.** 'Moderate,' 'control.'

l. 193. **Attent.** 'Attentive.'

l. 198. **Dead vast.** 'Silent, moveless void.' To appreciate these words the place of the visitation (cf. Frontispiece) must be pictured.

l. 200. **Cap-a-pe.** '*Cap-à-pied*,' 'from head to foot.'

l. 204. **Distill'd.** Probably 'relaxed,' 'softened.'

l. 205. **Act.** 'Operation,' 'action.'

l. 207. **Dreadful.** 'Full of dread,' *i.e.* of the consequences of divulgement.

l. 216. **It.** The tentative form for 'its,' which Shakespeare does not yet use. Later, in *The Tempest* and *The Winter's Tale*, "its" has become a practicable form. The proper Elizabethan possessive of *it* is 'his.'

l. 230. **Beaver.** 'Visor.'

l. 237. **Like.** 'Likely.'

l. 238. **Tell.** 'Count.' Cf. "teller," 'counter of votes or money.'

l. 248. **Tenable.** Properly 'retainable,' though Hamlet's meaning evidently calls for a much stronger word.

l. 253. **Our duty.** Cf. l. 39 above.

l. 254. **Loves.** 'Instead,' that is, 'of "duty."' Cf. "friend" for "servant" (ll. 162, 163 above). For the plural in "loves" cf. i., 173 and note.

l. 256. **Doubt.** 'Suspect.'

SCENE III

l. 2. **As the winds give benefit.** 'When the wind allows ships [southbound] to weigh anchor.'

l. 3. **Convoy is assistant.** Probably 'conveyance is at hand'; though the modern sense of "convoy" gives a better meaning.

The word was once so used (*Henry V.*, III., vi., 76) by Shakespeare. "Assistant," representing the French *assister*, is found only here.

l. 4. **But.** Not 'except,' being with the imperative: 'Do not miss the chance of writing me, when a ship is about to sail, even if it keeps you from sleep.'

l. 6. **Fashion and a toy in blood.** 'Thing of fashion and a toying when in, because in, high spirits.'

l. 7. **Primy nature.** 'Nature in its prime or springtime.'

l. 9. **Suppliance of a minute.** 'What a minute supplies,' 'what is supplied but for a minute.'

l. 11. **Nature crescent.** 'Nature when growing.'

l. 12. **Thews.** 'Muscles,' 'sinews.'

l. 15. **Cautel.** 'Craft,' 'deceit.'

l. 16. **Virtue of.** 'Element of virtue in.'

l. 26. **Act.** 'Range of action.'

l. 30. **Credent.** 'Ready to give credence.'

l. 32. **Unmaster'd.** 'Not kept in control,' *i.e.* 'by you.'

l. 36. **Chariest.** 'Most circumspect and wary.'

l. 39. **Canker.** 'Canker-worm.'

l. 40. **Buttons.** 'Buds.'

l. 44. **Youth to itself rebels.** 'Youth has that within itself which will prompt revolt against its better nature.'

l. 47. **Ungracious.** 'Graceless.'

l. 50. **Primrose.** 'Flowery.'

l. 51. **Recks not his own rede.** 'Heeds not his own counsel.'

Me. 'For me'; indirect object, or "dative."

l. 53. **Double.** 'Duplicated,' 'doubled.'

l. 54. **Occasion.** 'Opportunity,' 'good fortune.'

l. 59. **Character.** 'Engrave,' 'inscribe.' Note the accent.

l. 60. **Unproportion'd.** 'Undeveloped,' 'hasty.'

l. 61. **Vulgar.** 'Disesteemed,' cheap.'

l. 64. **Dull.** 'Make callous.'

l. 69. **Censure.** 'Opinion,' 'estimate.'

l. 71. **Express'd in fancy.** 'Having its character expressed in fanciful forms or colors.'

l. 74. **Chief in that.** 'Chiefly in apparel.' There is something wrong in the readings here, as both the quartos and the folios agree in inserting "of a" before "select and generous." The present text, in spite of many proposed emendations of "chief," is the one generally accepted.

l. 77. **Husbandry.** 'Frugality,' 'thrift.'

l. 81. **Season this.** 'Make this serve as seasoning.'

l. 83. **Tend.** 'Wait for, upon.'

l. 90. **Marry.** 'Truly,' originally a profane use of 'Mary' or 'Marie,' the Blessed Virgin.

l. 94. **Put on.** 'Impressed.'

l. 102. **Unsifted.** 'Without experience.'

l. 106. **Tenders.** 'Promises.' Cf. "legal tenders."

l. 107. **Tender.** 'Cherish,' 'hold dear'; a punning repetition.

l. 108. **Crack the wind.** 'Make the poor phrase wind-broken.'

l. 109. **Tender me.** 'Present me with.'

l. 115. **Springes.** 'Snares.'

l. 122. **Your entreatments.** 'Entreaties, solicitations, addressed to you'; "your" being an objective genitive. 'Hold for better terms than a command, even if it be a prince's, to talk love.'

l. 127. **Brokers.** 'Procurers.'

l. 128. **Investments.** 'Vestures.'

l. 129. **Implorators.** 'Pleaders,' 'solicitors.'

l. 133. **Slander.** 'Disgrace,' 'abuse.'

l. 135. **Ways.** Not plural, but an adverbial form of the singular. Cf. "always."

Scene IV

l. 1. **Shrewdly.** 'After the manner of a shrew'; 'sharply,' 'viciously.'

l. 2. **Eager.** 'Biting.'

l. 8. **Rouse.** Cf. ii., 127.

l. 9. **Wassail.** 'Revelry.'

Upspring. Generally explained as a 'wild, upleaping dance,' though 'swaggering' is doubtfully appropriate to men in the last stages of intoxication. The word is ordinarily construed as the object of "reels," but such a transposition, in such straightforward diction as Hamlet's habitually is, is difficult to accept. Perhaps it is better to make "upspring" the subject of "reels"; 'the upspring dance is reelingly engaged in.'

l. 12. **The triumph.** 'In celebration of the victory of.' Cf. "the motion prevails."

l. 15. **Manner.** 'Fashion.'

l. 18. **Tax'd.** 'Censured.' The discussion here, ll. 17–38, is not found in the folio texts.

l. 19. **Clepe.** 'Call.'

l. 20. **Soil our addition.** 'Sully our name and fame,' by calling us swinish. "Addition" is properly 'title.'

l. 22. **Of our attribute.** 'Of what would be naturally attributed to us,' *i.e.* 'praise.'

l. 24. **Mole of nature.** 'Natural mole, or blemish.'

l. 25. **As.** 'Namely.'

l. 26. **His.** Cf. ii., 216.

l. 27. **Complexion.** 'Temperament,' 'inherited tendency.'

l. 28. **Pales.** 'Paling,' 'palisade.'

l. 30. **Plausive.** 'Pleasing.'

l. 31. **Of one defect.** 'Which one defect has constituted or imposed'; a subjective genitive construction.

l. 32. **Nature's livery.** 'Badge furnished by nature'; in contrast with "fortune's star," *i.e.* 'mark that comes by accident.'

l. 34. **Undergo.** 'Bear up under'; 'sustain,' 'endure.'

l. 36. **Eale.** Possibly a contracted form of 'evil,' or a dialect word of essentially the same meaning, chosen with punning reference to *ale*. The *ea* here was pronounced like modern *ea* in *great*, and *ale*, properly *ăl*, may have sounded much as now. "Dram," a 'modicum of anything,' a 'slight potion,' anticipates the figure.

l. 37. **Of a doubt.** Not much sense can be made of these words, which, if correct, must stand as predicate to "doth"; 'maketh all the noble substance to be of doubt, mistrusted.' Many attempts have been made to tinker the text in these two lines, which, with the nineteen lines preceding, are not in the folios, but with no success worth quoting.

l. 38. **To his own scandal.** 'With the effect of bringing the whole character to the same degree of disgrace as the particular fault or evil should be visited with.' "His" stands of course for 'its,' and has "eale" for its antecedent.

l. 40. **Of health.** 'Of moral soundness,' 'undiseased with sin.'

l. 43. **Questionable.** 'Requiring question.'

l. 47. **Canoniz'd.** 'Sainted'; 'held in reverence, at and since burial, like the bones of a canonized person.' It is the thought of the late king's worth, rather than of his funeral, that brings out the word.

In death. 'In the coffin, and the cerecloth wrappings of the dead'; but it is clear, from "cerements" in the next line, that the wrappings are chiefly meant. "Hearsed" is 'coffined.'

l. 49. **Inurn'd.** Loosely for 'interred,' which the quartos read.

l. 53. **Glimpses of the moon.** 'What the moon gets glimpses of.' Clouds, then, in Shakespeare's conception of this scene, fitfully obscure the moon.

l. 54. **Fools of nature.** 'Fooled, made fools of, by nature.'

l. 55. **Disposition.** 'Emotional nature.'

l. 56. **Reaches.** 'Capacities,' 'limitations.'

l. 61. **Removed.** 'Retired.'

l. 64. **What should be the fear?** 'What are you forced, in your view, to consider dangerous?'

l. 65. **Fee.** 'Value,' 'worth.'

l. 73. **Deprive.** 'Take away.'

Your sovereignty of reason. 'The sovereignty, controlling powers, of your reason.'

l. 75. **Toys of desperation.** 'Desperate fancies, promptings.'

l. 83. **Nemean.** 'Belonging to Nemea, in Argolis'; epithet of the lion which Hercules, in the execution of his first labor, slew.

Nerve. 'Sinew.'

l. 85. **Lets.** 'Hinders.' Cf. "without let or hindrance."

l. 89. **Have.** 'Let us.'

l. 91. **It.** Refers back to "issue."

Scene V

l. 3. **Flames.** That is, of purgatory; where the work of cleansing was intermitted (cf. l. 11) at night.

l. 11. **Fast.** Spirits in hell and purgatory were thought of as capable of thirst and hunger, much as in the life of the body.

l. 19. **An.** The original form of 'on,' and used in Middle English interchangeably with it, as also with *a* or *o*.

l. 20. **Porpentine.** 'Porcupine'; used seven times by Shakespeare in this form.

l. 21. **Eternal blazon.** 'Blazoning of the mysteries of the hereafter.'

l. 32. **Shouldst be.** 'Wouldst have to be.'

l. 33. **Lethe wharf.** 'Banks of Lethe'; adjective for possessive, like Vergil's "Priameia virgo."

l. 37. **Process.** 'Report'; which, given out (l. 35) from court, was of course official.

l. 42. **Adulterate.** 'Adulterous.'

ll. 50, 51. **Decline upon.** 'Sink to the level of.'

l. 52. **To.** 'In comparison with.' Cf. ii., 139 above.

l. 53. **Virtue.** Introduced as the subject of thought, but without construction, like the anticipative noun in French. Cf. "votre libraire, a-t-il les livres"?

l. 58. **Soft.** 'Hold,' 'be silent'; not to be taken as an adjective with omitted 'be,' but as an actual imperative. Cf. "soft you now" (III., i., 88).

l. 61. **Secure.** 'Unguarded,' 'careless'; the active meaning of the word.

l. 62. **Hebenon.** Perhaps 'henbane'

l. 68. **Posset.** 'Coagulate.'

l. 69. **Eager.** 'Acid.'

l. 71. **Bark'd about.** 'Came about me as bark encloses trees.'

l. 72. **Lazar-like.** 'Like Lazarus,' 'like a leper.'

l. 75. **Dispatch'd.** 'Had my finish with.'

l. 76. **Blossoms of my sin.** 'Sins not yet brought to action, but existing only in unsuspected tendencies.' The more natural idea of 'sins in the stage of enjoyment before their consequences are reached' seems inconsistent with the purity and uprightness of the late King's character.

l. 77. **Unhousel'd.** 'Not having received the housel, or eucharist.'

Disappointed. 'Unappointed,' 'unprepared.'

Unanel'd. 'Without having extreme unction administered.'

l. 80. This line, in the opinion of several commentators, may have been given originally to Hamlet. But Hamlet seems in no mood to interrupt the Ghost.

l. 83. **Luxury.** 'Lewdness.'

l. 88. **Fare thee well.** See i., 40 above.

l. 89. **Matin.** The French *matin*, 'morning.'

l. 97. **Distracted globe.** 'This head, or brain, of mine, distracted by the revelations made.' The sense of 'world,' which some critics approve, does not seem to justify "distracted."

l. 98. **Table.** 'Tablet.'

l. 99. **Fond.** 'Foolish.'

l. 100. **Pressures.** 'Impressions.'

l. 107. **Tables.** 'Memorandum tablets'; called later (II., ii., 136), 'table-book,' because made of ivory sheets or leaves, held together by a clasp.

l. 110. **Word.** 'Watchword.'

l. 116. **Come, bird.** The recall of a falconer to his hawk.

l. 121. **Once.** 'Ever.'

l. 127. **Circumstance.** 'Formality.'

l. 137. **Offence.** That is, of the new King's crime.

l. 147. **Upon my sword.** Swords were often provided with a cross, either stamped upon the hilt or formed by a transverse bar serving as a guard. To supply the place of a cross or crucifix in administering oaths, swords with such hilts were sometimes used.

l. 150. **True-penny.** 'True-blue'; the irreverence of this, and "boy," being intended to mislead concerning the real character of the Ghost.

l. 163. **Pioner.** 'Pioneer.'

l. 165. **As a stranger.** 'With no attempting to be familiar.'

l. 172. **Antic.** 'Odd'; 'disposition to be peculiar.'

l. 176. **An if.** Really a doubled 'if,' with the force of one. Cf. *or ere* (ii., 147).

l. 180. **Most.** 'Greatest'; the old sense of the word.

l. 185. **Friending.** 'Friendliness.'

l. 186. **Lack.** 'Be wanting.'

l. 190. **Go together.** That is, 'without attention to precedence.'

ACT II. SCENE I

l. 3. **Shall.** 'Will.'

l. 5. **Of.** 'Concerning.'

l. 7. **Inquire me.** 'Oblige me by inquiring,' though not so definite or strong; a good case of the "ethical dative."

Danskers. 'Danes,' the national word in Denmark. "Holger Dansker" is the typic Dane, like Brother Jonathan as the typic specimen of our own people.

l. 10. **Encompassment and drift.** 'Getting round and tending toward,' by questions.

l. 11. **Come you.** 'You come'; not imperative.

More nearer. Simple comparatives in *-er* were often strengthened in Elizabethan English, as here, by *more*.

l. 12. **It.** The matter.'

l. 13. **Take you.** 'Start with,' 'assume.'

l. 20. **Forgeries.** 'Fabrications.'

l. 31. **Breathe.** 'Speak'; so in l. 44 below.

Quaintly. 'Cleverly,' 'ingeniously.'

l. 32. **Taints.** 'Faults.'

l. 35. **Of general assault.** 'That generally attack young men'; subjective genitive.

l. 38. **Fetch of warrant.** 'Warrantable expedient.'

l. 42. **Converse.** 'Conversation.'

l. 43. **Prenominate.** 'Forenamed,' 'aforesaid.'

l. 45. **In this consequence.** 'Assents to you in this conclusion.'

l. 47. **Addition.** Cf. I., iv., 20.

l. 51. **Leave.** 'Leave off.'

l. 58. **Rouse.** Cf. again I., ii., 127.

l. 64. **Of wisdom and of reach.** 'Wise and resourceful.'

l. 65. **Windlasses.** 'Windings.'

Assays of bias. 'Attempts by deviation.'

l. 68. **Have me.** 'Understand me.'

l. 71. **Observe his inclination in yourself.** Strictly the sense should be 'Judge what he is doing, and means to do, by what you find yourself prompted to do.' But this, though Polonius shows no governing principles here except 'policy,' is hardly satisfying. Perhaps the meaning is 'Do your watching and judging inside'; 'betray to no one your purpose.'

l. 73. **Ply his music.** Not to be taken literally, as there seems no need to give Laertes a further motive for staying in Paris than has been already (I., ii., 62, 63) hinted. Besides, this motive, for the son of a Lord Chamberlain, and such a son, would be scarcely adequate or natural. Probably the sense is 'Let him play his tune; don't interfere.'

l. 77. **Closet.** 'Room,' 'chamber.'

l. 78. **Unbrac'd.** 'Unfastened.' "Doublet" is a kind of long waistcoat, fastened by many small buttons full to the neck.

l. 80. **Down-gyved.** 'Down-fettered'; 'hanging low, like fetters, about the ankles.' In this form *down* carries the verb-idea; cf. "down brakes!"

l. 102. **Ecstasy.** 'Mental alienation,' 'madness.'

l. 103. **Whose violent property.** 'Quality of whose violence.'

Fordoes. 'Undoes,' 'destroys.'

l. 109. **Repel his letters.** 'Refused to receive the messenger bringing letters from him.'

l. 112. **Quoted.** 'Construed,' 'interpreted.'

l. 113. **Wrack.** 'Wreck,' 'ruin.'

Beshrew my jealousy. 'Plague upon my suspicion.'

l. 115. **Cast beyond.** 'Overreach.'

l. 119. **To hide.** 'In hiding.'

Than hate to utter. 'Than would be the hate from uttering, or making known.' 'If we conceal this, and Hamlet become permanently insane, the degree of grief resulting would be greater than the degree of hatred that the King and Queen will conceive for us when we tell them that Hamlet is in love with a woman beneath his rank.'

Scene II

l. 1. **Rosencrantz and Guildenstern.** Rosencrantz appears in the records as the name of a Danish nobleman present at the coronation of James I. in 1603. Guildenstern is also a Danish name.

l. 2. **Moreover that.** 'Beyond the fact that.'

l. 6. **Sith.** 'Since.'

l. 7. **What it should be.** 'What it is in nature.'

l. 12. **So neighbour'd to.** 'Having so fully the relation of neighbors to, the acquaintance of neighbors with.'

Humour. 'States and possible shifts of feeling.'

l. 13. **Vouchsafe your rest.** 'Condescend to rest'; an exaggerated and pedantic locution for 'consent to stay.'

l. 14. **Companies.** Cf. I., i., 173.

l. 18. **Open'd.** That is, "to us"; 'disclosed.'

l. 22. **Gentry.** 'High-bred consideration.'

l. 24. **Supply and profit.** 'Supplying and profiting.'

l. 25. **Visitation.** 'Visit.'

l. 27. **Of us.** 'Over us.'

l. 30. **Bent.** 'Intention,' 'purpose.'

l. 42. **Still.** 'Invariably.'

l. 43. **You.** 'Yourself.'

l. 47. **Trail of policy.** 'Policy-trail,' 'trail requiring sagacity to trace.' "Trail" is of course not the object of "hunt," but an accusative of extent.

l. 52. **Fruit.** 'Dessert.'

l. 56. **Doubt.** 'Suspect.'

l. 60. **Desires.** 'Good wishes.'

l. 64. **Truly found.** 'Found sure enough.'

l. 67. **Falsely borne in hand.** 'Taken advantage of by false representations.' "Falsely" is redundant here.

l. 71. **Give th' assay.** Apparently 'offer, venture the attempt.'

l. 80. **Likes.** 'Pleases,' 'suits.'

l. 81. **Consider'd.** 'Favorable to consideration'; not participle here.

l. 86. **Expostulate.** 'Discuss.'

l. 90. **Wit.** 'Understanding.'

l. 105. **Perpend.** 'Consider.'

l. 109. **Beautified.** 'Beautiful,' without hint of adornments; a word of some acceptance in Shakespeare's day.

l. 113. **Bosom.** Referring apparently to a 'pocket in the front part of the stays, in which love letters and love tokens, and even money and materials for needle-work were anciently carried.' Steevens so comments, in substance, on a like use of the word in (III., i., 250) *Two Gentlemen of Verona.*

l. 116. **Doubt thou.** 'Have your doubts, if you will.' In the last line of the stanza the meaning is strengthened to 'disbelieve.'

l. 124. **To him.** Perhaps in imitation of the classic dative of possession. "Machine" of course is 'body.'

l. 126. **More above.** 'Moreover.'

l. 136. **Play'd the desk.** 'Played the part of,' 'played that I was.'

l. 137. **Given my heart a winking.** 'Winked to my anxiety, my affection, to be in abeyance.'

l. 139. **Round.** 'Roundly,' 'directly.'

l. 140. **Bespeak.** 'Address.'

l. 141. **Star.** 'Sphere,' 'world.'

l. 145. **Took the fruits of.** 'Profited by.'

l. 148. **Watch.** 'Condition of sleeplessness.'

l. 149. **Lightness.** 'Light-headedness.'

l. 151. **Mourn for.** The object is which implied in "wherein."

l. 159. **Centre.** That is, 'of the earth.'

l. 160. **Four hours.** Often used indefinitely, as if "four" were 'for.'

l. 163. **Arras.** 'Tapestry hangings'; because largely made in Arras, France.

l. 168. **Wretch.** Often a term of endearment, as well as commiseration.

l. 170. **Board.** 'Accost.'

l. 182. **Good kissing carrion.** 'Carrion good for kissing.' Cf. "a good fowling piece."

l. 184. **Conception.** As Hamlet has divined Polonius's "precepts" to Ophelia, there can be small doubt as to his meaning, and the motive of it, here.

l. 187. **Say.** 'Mean.' "By" is 'concerning.'

l. 195. **Who.** Often found for 'whom.'

l. 199. **Purging.** 'Discharging.'

l. 204. **Should.** 'Would.'

l. 211. **Pregnant.** 'Ingenious,' 'having implications.'

l. 212. **Happiness.** 'Facility, felicity of expression.'

l. 218. **Withal.** Often used, as an emphatic 'with,' at the end of clauses; here governing 'that.'

l. 230. **Indifferent.** 'Undistinguished,' 'ordinary.'

l. 248. **Confines.** 'Places of confinement.'

l. 260. **Substance.** 'Substantial good,' which the ambitious pursue.

l. 262. 'You see where this brings you; shadow of a dream is shadow of a shadow.'

l. 266. **Outstretched.** 'Pretentious.' 'exploiting.' Rosencrantz, not catching the hint of Hamlet's *reductio*, ventures to affirm the nonsense that Hamlet's last sentence should have forestalled. At this Hamlet develops his argument more formally: 'The highest ambitions of monarchs and field marshals, who have chief reason to entertain them, being but shadows, and the kings and showy champions being but shadows too, then beggars, who are without ambition, are alone something more than shadows, and have real bodies. So we have monarchs and outstretched heroes brought into the relation of shadows to beggars, — a thing not correspondent to reality in this world.'

l. 267. **Fay.** 'Faith.'

l. 272. **Dreadfully attended.** 'The service rendered me is disgracefully poor.'

l. 273. **Beaten way.** 'Familiar, much-tried course.' 'by the warrant of old and familiar friendship.'

l. 283. **But.** 'Only.'

l. 285. **Modesties.** Cf. again the note (I., i., 173) on "loves."

l. 291. **Consonancy.** Cf. l. 11 above.

l. 296. **Of you.** 'On you.' Cf. l. 27 above.

l. 300. **Prevent your discovery.** 'Anticipate any possible revealment by you.'

l. 307. **Fretted.** 'Embossed,' 'embellished.'

l. 311. **Express.** 'Distinctive,' 'distinguished.'

l. 323. **Lenten.** 'Curtailed,' 'scanty.'

l. 324. **Coted.** 'Overtook,' 'passed.'

l. 331. **Tickle o' the sere.** 'Ticklish, sensitive at the trigger'; 'easily caused to explode, like a musket provided with a hair-trigger.' "Sere" was the upper part of the trigger piece which held the hammer in position when lifted. The phrase then means, 'ready to laugh at the slightest provocation.'

l. 339. **Inhibition.** 'Prohibition.' This probably refers to an order of the Privy Council, made in 1601, by which all theatrical representations, except at The Fortune and The Globe, were stopped. This embargo upon the patronage of the theatres, which was the "innovation," forced the unhoused players

to seek audiences in the country towns. If we were to substitute Denmark here for England, Elsinore would be such a town.

l. 346. **Aery.** 'Eagle's nest,' 'brood of nestlings.'

l. 347. **Eyases.** 'Unfledged hawks.' A reference to the company of boy-actors, known as Children of the Chapel, who had been playing for several years successfully at Blackfriars. These, the complaint is, "are now the fashion."

Top of question. 'Top of their voices.'

l. 348. **Tyrannically.** 'Applauded as the tyrants' parts in the old plays were,' that is, 'violently.'

l. 349. **Berattle.** 'Berate,' 'assail.'

Common stages. 'Regular, adult actors.'

l. 351. **Goose-quills.** 'Hack writers,' who furnish the abusive parts or interpolations.

l. 353. **Escoted.** 'Paid,' "Quality" is 'profession.'

l. 359. **To do.** 'Ado.'

l. 360. **Tarre.** 'Set on.'

l. 362. **Argument.** 'Plot of a play.'

l. 366. **Throwing about.** 'Bandying of sharp words.'

l. 367. **Carry it away.** 'Carry off the prize.'

l. 371. **Mows.** 'Faces,' 'grimaces.'

l. 373. **In little.** 'In miniature.'

l. 374. **'Sblood.** 'By God's blood,' *i.e.* the sacramental wine.

l. 378. **Appurtenance.** 'Appertainment,' 'accompaniment.'

l. 379. **Comply with.** 'Be complaisant to.'

l. 380. **In this garb.** 'In this fashion.'

Extent. 'Behavior.'

l. 387. **Handsaw.** Perhaps a corruption of *hernshaw*, for 'heronshaw' 'heron.' With this understanding, the sense of the passage is most satisfying. In hawking, the falconer is unable to distinguish the hawk from the heron while they force him, by flying with the north wind, to face the sun. When he can turn about, and watch them flying with a southerly wind in the other direction, he will easily know the hawk from the heavier bird that it is pursuing. Of course "north-north-west" is a piece of the precision with which Hamlet usually nonplusses his adversaries, and there is possibly a pointed reference to the new *rôle* that his friends, at the King's order, have undertaken. The other interpretation, which makes "hawk" a cutting tool and leaves "handsaw" literal, takes no account of the first two clauses, which must have had some meaning in Hamlet's mind.

l. 392. **Happily.** Cf. I., i., 134.

l. 400. **Roscius.** The eminent Roman actor (d. 62 B.C.) with whom Cicero studied, and whom he afterwards defended.

l. 402. **Buz.** Probably an interjection of impatience, at an unbearable repetition.

l. 404. Probably a line from some ballad now lost; sarcastically pertinent to "upon my honor."

l. 408. **Scene individable.** 'With scene unshifted.' "Poem unlimited" should be the contrary, 'without restrictions of place or time.'

l. 409. **Seneca.** Prominent Latin author (d. 65 A.D.) of tragedies. Plautus (d. 184 B.C.) wrote famous comedies. Plays of each authorship, a few years before the date of this play, were frequently acted at Cambridge and Oxford.

l. 412. **Jephthah.** Judges xi. 30–40.

l. 414. Some editors reject "a," which all the quartos and folios show.

ll. 416, 417. The ballad from which these lines are quoted is included in Percy's *Reliques*, Series the First, Book II., No. iii.

l. 428. **Row.** Properly 'line,' but here 'stanza.'

Chanson. 'Song'; "pious" because treating a Scripture subject.

l. 429. **Abridgements.** 'Curtailers,' 'those who will cut short my present talk'; also, by a quibble, 'entertainments,' 'plays.'

l. 432. **Valanced.** 'Fringed with beard.'

l. 434. **Lady and mistress.** Boy or youth whom Hamlet has seen play feminine parts, and who appears later as the Player Queen. Women actors were not seen on the English stage until 1660. Boys of fifteen years or younger accompanied the strolling troupes, to take the feminine *rôles*, and this player has added several inches to his stature since Hamlet went to Wittenberg. "By'r lady," 'by the Virgin,' is added punningly in the spirit of high-bred fellowship and welcome.

l. 436. **Chopine.** A species of clogs, not unlike the modern wooden shoes of the Japanese, and from four to ten inches or more in height; worn first by women of rank in Italy and Spain, later to a limited extent in England. Hamlet does not necessarily imply that the Player Queen is now wearing, or has ever worn, a chopine, and there is no proof of their use on Shakespeare's stage.

l. 438. Boys sometimes played on, in parts that they had well mastered, until their voices began to change. Hamlet sees indications that this point, in the present case, has about been reached. When the coins of the day were cracked inside the ring encircling the queen's head they were uncurrent.

l. 439. **Fly at anything.** French hawking seems to have been famously expert and daring.

l. 441. **Quality.** 'Proficiency.'

l. 443. **Me.** Cf. i., 7 above.

l. 446. **Caviare.** 'Condiment of sturgeons' roe,' lately introduced from Russia, and unappreciated by the "general" or unfashionable.

l. 448. **Cried in the top of.** 'Outvoiced,' because of more conviction and authority.

l. 450. **Sallets.** 'Salads'; of considerable piquancy in those days.

l. 452. **Indict.** 'Impeach,' 'convict.'

l. 454. **Handsome.** 'Attractive from inner excellence,' while "fine" is 'attractive from artistic effort.'

l. 456. **Thereabout.** 'The part.'

l. 460. **Hyrcanian beast.** 'Hyrcan tiger,' as told of by Pliny.

l. 467. **Gules.** Heraldic for 'red'; "trick'd" is 'painted.'

l. 469. **Impasted.** 'Made thick as paste.'

l. 472. **O'ersized.** 'Covered with size or glue.'

l. 473. **Carbuncles.** 'Garnet or ruby gems.'

l. 483. **But.** 'Only,' 'merely.'

l. 488. **Milky.** 'Milk-white.'

l. 490. **Painted tyrant.** Cf. *Macbeth*, V., viii., 25–27.

l. 494. **Rack.** 'Mass of moving vapor.'

l. 497. **Region.** 'Sky,' 'air.'

l. 498. **A-work.** Cf. I., v., 19.

l. 500. **Proof.** 'Resistance,' 'invulnerability.'

l. 501. **Remorse.** 'Pity.'

l. 506. **Nave.** 'Hub.'

l. 510. **Jig.** 'Comic song.'

l. 512. **Mobled.** Apparently, from later description (ll. 516–519), 'disorderly wrapped or muffled.'

l. 516. **Bisson rheum.** 'Blinding tears.'

l. 518. **O'erteemed loins.** 'Overtaxed, overworn with maternity.'

l. 527. **Milch.** 'Moist.'

l. 528. **Passion.** Properly, 'suffering'; here 'sympathy,' 'pity.'

l. 533. **Bestowed.** 'Provided with lodgings.'

l. 534. **Brief chronicles.** In some degree the stage was made to supply the place of the modern newspaper.

l. 539. **Bodykins.** 'Wafers of the sacrament.'

l. 540. **After.** 'According to.'

l. 565. **Conceit.** 'Conception,' 'idea.'

l. 568. **His whole function.** 'All his powers.'

l. 576. **Free.** 'Innocent.'

l. 577. **Amaze.** 'Confuse.'

l. 580. **Muddy-mettled.** 'Dull-spirited.'

Peak. 'Pine,' 'grow thin.'

l. 581. **John-a-dreams.** 'John of Dreams,' 'John the Dreamer.' Cf. "Jack-a-Lantern."

Unpregnant of. 'Unalive to.'

l. 583. **Property.** 'Quality of kingship'; not 'belongings,' since they suffered no "defeat," — that is, 'destruction.'

l. 588. **Me.** Not ethical dative, but indirect object; 'to me.'

l. 590. **'Swounds.** 'God's wounds,' 'zounds.'

l. 591. **Pigeon-liver'd.** Doves and pigeons were once supposed to lack gall, and to be for this reason uncombative.

l. 593. **Region.** Cf. l. 497 above.

l. 595. **Kindless.** 'Unnatural,' 'abnormal.'

l. 603. **About.** 'To the task,' 'be about.'

l. 606. **Presently.** 'Straightway.'

l. 612. **Tent.** 'Probe.'

Blench. 'Start,' 'shrink.'

l. 618. **Abuses.** 'Deceives,' 'beguiles.'

l. 619. **Relative.** 'Connected,' 'pertinent.'

ACT III. SCENE I

l. 1. **Drift of circumstance.** 'Advancing, tending, by circumstantial means.' Cf. II., i., 10.

l. 2. **Confusion.** That is, 'of ideas and speech.'

l. 3. **Grating.** 'Disturbing.'

l. 8. **Crafty madness.** 'Madness cunningly feigned.' **Cf. iv.,** 188.

l. 13. **Question.** 'Inquiry.'

l. 17. **O'er-raught.** 'Overtook.'

l. 26. **Edge.** 'Incitement.'

l. 29. **Closely.** 'Privately.'

l. 31. **Affront.** 'Meet,' 'come upon.'

l. 32. **Espials.** 'Spies.'

l. 43. **Gracious.** Addressed, of course, to the King.

l. 45. **Co'lour.** 'Make natural, plausible.'

l. 47. **Much.** 'Frequently,' 'fully.'

l. 53. **Painted.** 'Hollow,' 'ungenuine.'

l. 61. **No more.** 'Nothing but this.'

l. 65. **Rub.** In bowling, anything that turns aside the bowl.

l. 67. **Mortal coil.** 'Turmoil of mortality.' "Coil" in the shipman's sense applied to rope, though a word not yet used in books, must have been known to Shakespeare, and was probably included by suggestion here. "Shuffle" would seem to settle that. "Coil of mortality" should then mean the conditionings and tribulations imposed upon the spirit by the flesh, the body, infolding it helplessly as with serpent coils.

l. 68. **Respect.** 'Consideration.'

l. 69. **Of so long life.** 'To be so long lived.'

l. 70. **Time.** 'The times.'

l. 76. **Bare bodkin.** 'Mere stiletto.'

Fardels. 'Burdens.'

l. 79. **Bourn.** 'Boundary.'

l. 84. **Native hue.** 'Natural color.'

l. 85. **Thought.** 'Anxiety.'

l. 89. **Orisons.** 'Prayers.'

l. 103. **Honest.** 'Virtuous.'

ll. 107, 108. 'Your virtue should not allow your beauty to be discoursed with.'

l. 109. **Commerce.** 'Dealings.'

l. 119. **Relish.** 'Impart the flavor of.'

l. 122. **Indifferent.** 'Fairly,' 'moderately.'

l. 126. **At my beck.** 'Ready and waiting to be commissioned.'

l. 134. **House.** That Polonius should have a house at Elsinore is not unreasonable, since (see note on The Castle, p. 183) there was a court palace outside the town. But it seems likely that "house" is meant in a more general sense. On the supposition that Polonius lived in a house of his own, and that Scene i. of Act II. is laid in it, we are forced to believe that Hamlet comes over from Kronborg, through the town, to Ophelia's closet in the condition (ll. 78–80) described, and that Polonius, taking Ophelia by the arm, proposes (l. 101) to go at once thus through the streets to the King's rooms in the castle. Shakespeare can hardly have so conceived. Then, if this scene does not belong to Polonius's house, probably Scene iii. of Act I. does not.

l. 142. **Monsters.** Cf. *Othello*, IV., i., 63.

l. 147. **Jig.** 'Walk as if dancing a jig.'

l. 148. **Nickname.** 'Misname.'

ll. 148, 149. 'Pretend that your playfulness, in giving wrong names, is only ignorance.'

l. 156. **Expectancy** and **rose.** 'Hope and ornament.' "Fair" is passive here, 'made fair or fortunate,' by possessing him.

l. 157. **Glass of fashion.** 'Glass into which fashionable young men looked to see what they should be.'

Mould. 'Model.'

l. 163. **Feature.** 'Shape.' "Blown" seems to revive the conception (l. 156) of "rose."

l. 164. **Ecstasy.** Cf. II., i., 102.

l. 168. **Not.** Cf. I., ii., 158.

l. 170. **Doubt.** Cf. I., ii., 256.

l. 178. **Puts.** Northern dialect plural, which ended for all persons in *-s*. Shakespeare sometimes uses it for reasons of metre and of rhyme (cf. *M. of V.*, I., iii., 162; *Cymb.*, II., iii., 25), sometimes, as seemingly here, from personal choice. "Brains" occurs five times as a nominative, in Shakespeare, besides the present example, and in each instance with a plural verb.

l. 179. **Fashion of himself.** 'Real habits and manner.'

l. 181. **Grief.** 'Trouble.'

l. 187. **Round.** 'Direct.' Cf. II., ii., 139.

l. 188. **So please.** Conditional; as in the parenthetic "please God," 'if it shall please God.'

Ear. 'Earshot.'

l. 189. **Find.** 'Find out,' 'expose.'

Scene II

l. 4. **Nor do not.** Cf. I., ii., 158, and i., 168.

l. 10. **Periwig-pated.** Actors at this time generally wore wigs; patrons of the theatre did not.

l. 11. **Groundlings.** 'The occupants of the pit,' which in the theatres of the day was not furnished with seats or even a floor.

l. 13. **Dumb-shows.** Cf. l. 129 *ff.* below.

l. 14. **Termagant.** A mythical deity of the Saracens, introduced in the mysteries and moralities, and played with much violence and noise.

l. 15. **Herod.** Another character from the mystery-plays, and popularly remembered because of the rage and fury of the part.

l. 21. **From.** 'Aside from.'

l. 25. **Pressure.** 'Stamp,' 'imprint.'

l. 26. **Tardy off.** 'Ineffectually rendered.'

l. 28. **Censure.** Cf. I., iii., 69.

Of the which one. 'Of whom alone'; or perhaps, 'of which one class.'

l. 38. **Indifferently.** Cf. III., i., 123 above.

l. 40. In the older drama, the clowns were allowed to extemporize their several parts, under the stage direction *Stultus*

loquitur; and if they succeeded in making the audience laugh, it was not always easy to make them give way.

l. 56. **Cop'd withal.** 'Engage with,' 'have dealings with.'

l. 61. **Candi'd.** 'Sugared,' 'flattering.'

l. 62. **Pregnant.** Profit-bringing.'

l. 70. **Blood and judgment.** 'Passionate impulses and self-control.'

l. 80. **Very comment of thy soul.** 'Most energized discerning.'

l. 81. **Occulted.** 'Concealed,' 'covered.'

l. 85. **Stithy.** 'Workshop,' or perhaps 'anvil.'

l. 92. **Idle.** 'Empty of interest.'

l. 94. **Fares.** Understood perversely and punningly by Hamlet as 'how is your fare?' The chameleon was once supposed to feed on air.

l. 98. **Not mine.** 'Not for me,' 'no answer to mine.'

l. 104. **Caesar.** A Latin tragedy on the death of Julius Caesar was performed at Oxford in 1582.

l. 109. **Patience.** Said deferentially for 'readiness,' 'good pleasure.'

l. 117. **Jig-maker.** Cf. II., ii., 510.

l. 123. **Suit of sables.** Not a 'suit of mourning,' but of 'sable fur,' of great dignity (cf. IV., vii., 79) and costliness. Cf. I., ii., 242.

l. 127. **Not thinking on.** 'Not being remembered.'

l. 129. From a satirical ballad, inspired by the opposition of the Puritans to May-games and Morris-dances, in which the hobby-horse had part. "The hobby-horse was made by the figure of a horse fastened round the waist of a man, his own legs going through the body of the horse, and enabling him to walk, but concealed by a long foot-cloth; while false legs appeared where those of the man should be, at the sides of the horse."

The Dumb-show. The Player King and Player Queen, who are now, with the Poisoner, to represent in Pantomime the main action of *The Murder of Gonzago*. The dumb-show was usually a means of bringing before the audience parts of a play that could not be well introduced by dialogue. In this case what the actors show as pantomimists is merely what they are to play later in their respective *rôles*. Perhaps the purpose is to enable the audience, by this foreknowledge, to watch the effect of the play upon the king more closely.

l. 131. **Miching mallecho.** 'Wily mischief.'

l. 133. **Belike.** 'Probably.'

Argument. Cf. II., ii., 362.

l. 139. **Naught.** 'Naughty,' 'worthless.'

l. 144. **Posy.** 'Motto,' generally in rhyme.

l. 147. **Cart.** Affectedly archaic and crude for 'chariot.'

l. 148. **Salt wash.** 'The sea.'

l. 152. **Commutual.** Cf. "Commixture."

l. 157. **Distrust you.** "You" is dative: 'feel misgivings for you.'

l. 159. **Holds quantity.** 'Preserve proportion.' For "holds" cf. i., 178.

l. 160. 'In either nothing, or both in extreme measure.'

l. 162. **Siz'd.** 'Dimensioned.'

l. 166. **Operant.** 'Active,' 'operative.'

Leave. 'Cease.'

l. 174. **Instances.** 'Incitements,' 'motives.'

l. 175. **Respects.** Cf. i., 68.

l. 180. 'Purpose is conditioned upon remembering.'

l. 181. **Validity.** 'Strength,' 'vigor.'

l. 183. **Fall.** Pluralized, probably, by 'fruit.'

l. 184. **Necessary.** 'Inevitable.'

l. 185. 'What we promise to ourselves we may absolve ourselves from paying.'

l. 189. **Enactures.** 'Enactings.'

l. 193. **Our loves.** 'Love that others feel toward us'; "our," objective genitive.

l. 196. **Flies.** Cf. again i., 178.

l. 201. **Seasons.** 'Matures,' 'establishes.'

l. 207. **Die.** Subjunctive imperative.

l. 211. **Anchor's cheer.** 'Anchorite's fare.'

Scope. 'Aim,' 'ambition.'

l. 212. **Opposite.** 'Contrary circumstances,' 'disappointment.'

Blanks. 'Blanches.'

l. 222. **Protests.** 'Formally affirms,' 'asseverates,' — *i.e.* her devotion.

l. 230. **Tropically.** 'In the manner of a trope, or figure.'

Image. 'Representation.'

l. 234. **Free.** Cf. II., ii., 576.

Galled. 'Rubbed raw.'

l. 237. **Chorus.** A player sometimes introduced in the Elizabethan theatre, at the opening of an act, to explain or justify the plot. Also the part so played. Imitated from the Chorus of the Greek drama.

l. 243. Evidently quoted or adapted from two lines, in *The True Tragedie of Richard the Third*, in which Richard expresses remorse for his murders.

l. 245. **Confederate season.** 'Opportunity acting as a confederate'; apparently personified here.

l. 247. **Ban.** 'Curse.'

l. 249. **Wholesome.** 'Vigorous'; usually active, as in (I., i., 162) "wholesome nights."

Usurp. 'Effect a usurpation over.'

l. 264. **Feathers.** Much worn on the Elizabethan stage.

l. 265. **Turn Turk.** 'Decline, as from Christian to Infidel, to the worst conceivable plight.'

l. 266. **Roses.** 'Rosettes of ribbon'; large, in imitation of the famous roses of Provins, a town near Paris, or of Provence.

Razed. 'Slashed,' or 'slit in figures.'

l. 267. **Cry.** 'Company'; properly 'pack.' "Fellowship" is 'position of a share-holder, or partner.'

l. 273. **Pajock.** 'Peacock.'

l. 281. **Recorders.** A species of 'flageolet.'

l. 283. **Perdy.** A form of the French oath 'Par dieu.'

l. 291. **Distemper'd.** 'Disturbed,' 'disordered'; either mentally or physically.

l. 293. **Choler.** 'Anger.'

l. 295. **More richer.** Cf. II., i., 11.

l. 296. **Purgation.** With emphasis on the other meaning of 'exculpation.'

l. 299. **Frame.** 'Orderliness.'

l. 307. **Pardon.** 'Leave to withdraw.'

l. 317. **Admiration.** 'Wonder.'

l. 323. **Shall.** Cf. II., i., 3.

l. 324. **Trade.** 'Business.'

l. 326. **Pickers and stealers.** 'Hands'; because of the phrase in the catechism, "to keep my hands from picking and stealing."

l. 328. **Your cause of distemper.** 'Cause of your disorder.' Cf. I., iv., 73.

l. 333. **While the grass grows.** The whole proverb runs "Whylst grass doth growe, oft sterves [starves] the silly steed."

l. 336. **To withdraw with you.** Probably, 'To take you two aside, that the actors may not hear.'

Recover the wind. 'Get the game on the windward side, so that the toil, or net, will not be scented.'

l. 350. **Stops.** 'Stoppings'; 'manner of stopping the vent-ages, or holes.'

l. 373. **By and by.** 'At once.'

l. 374. **Fool me to the top of my bent.** 'Humor me to the limit of my inclination.'

l. 379. **Witching time.** 'Time for witch practices.'

l. 385. **Nero.** Who, it will be remembered, murdered his mother.

l. 389. **Shent.** 'Wounded,' 'punished.'

l. 390. **Give them seals.** 'Advance them, as seals advance legal documents, to deeds.'

SCENE III

l. 5. **Terms.** 'Restricting conditions,' 'responsibilities.'

l. 11. **Singular and peculiar.** 'Single and belonging to itself alone.'

l. 12. **Armour of the mind.** 'Defensive expedients.'

l. 13. **Noyance.** 'Injury.'

l. 15. **Cease.** 'Surcease,' 'death'; taking a verb of kindred meaning like "blow is struck," "life is lived." Cf. "die the death."

l. 16. **Gulf.** 'Whirlpool.'

l. 22. **Boisterous.** 'Violent.'

l. 24. **Arm.** 'Furnish,' 'prepare.'

l. 25. **Fear.** 'Cause of fear.'

l. 29. **Process.** 'Procedure,' 'proceedings.'

Tax him home. 'Censure, reprove effectually.'

l. 33. **Of vantage.** Probably 'from an advantageous place.'

l. 39. 'Though my inclination be as strong as my purpose or (l. 40) intent.'

l. 41. **Double business.** Not 'twofold task,' but 'task requiring at the same time two businesses, or forms of action.'

l. 51. **Past.** 'Irrevocable.'

l. 56. **Ambition.** 'Accomplishment of ambition.'

l. 57. **Offence.** 'What the offence has brought.'

l. 58. **Currents.** 'Courses.' Cf. i., 87.

l. 64. **Rests.** 'Remains.'

l. 68. **Limed.** 'Caught as with bird-lime.'

l. 69. **Engag'd.** 'Brought into restraint.'

l. 73. **Pat.** 'Conveniently,' 'with advantage.'

l. 75. **Would.** 'Would like to be,' as in personification; 'should.'

l. 79. **Hire and salary.** 'A thing one might be hired and salaried, in the King's interest, to do.'

l. 80. **Full of bread.** 'Not in an ascetic, but a self-indulgent frame of mind.'

l. 83. **Circumstance.** 'Point of view.'

l. 85. **To take.** 'In taking.'

l. 88. **Hent.** 'Grasp,' 'seizure.'

l. 96. **Physic.** 'Remedy.'

Scene IV

l. 7. **Fear me.** Cf. I., iii., 51.

l. 12. **Question.** 'Talk,' but used of course with punning reference (l. 11) to "answer."

l. 14. **Rood.** 'Crucifix.'

l. 38. **Proof.** Perhaps 'impenetrableness,' rather than 'impenetrable,' on account of the noun following.

l. 42. **Rose.** 'Idealizing,' 'transfiguration.'

l. 44. **Blister.** 'Condition produced by removing the skin.' Cf. *Comedy of Errors*, II., ii., 138.

l. 46. **Contraction.** 'Contract-making,' 'making of marriage contracts.'

l. 48. **Doth glow.** That is, 'with indignation.'

l. 49. **Mass.** 'The earth.'

l. 52. **Index.** 'Preface,' 'prologue.' The index was often placed at the beginning of the volume.

l. 54. **Presentment.** 'Representation.'

l. 56. **Front.** 'Forehead.'

l. 58. **Station.** 'Attitude,' 'posture.'

l. 65. **Wholesome.** Passive, again, as in ii., 249, 311; 'healthy,' 'normal.'

l. 67. **Batten.** 'Fatten.'

l. 69. **Hey-day.** Properly 'high-day,' 'time of highest spirits and vigor.'

l. 72. **Motion.** 'Inclination.'

l. 74. **Ecstasy.** Cf. II., i., 102.

l. 77. **Hoodman-blind.** 'Blind-man's-buff.'

l. 79. **Sans.** The French *sans*, 'without.'

l. 81. **Mope.** 'Be stupid.'

l. 83. **Mutine.** 'Mutiny,' 'rebel.'

l. 88. **Panders will.** 'Panders to desire.'

l. 90. **Grained.** 'Dyed in grain.'

l. 91. **Leave their tinct.** 'Part with their color.'

l. 92. **Enseamed.** 'Filthy,' 'nauseating.'

l. 98. **Vice of kings.** 'A Vice, or buffoon of the old moralities, trying to play king.

l. 99. **Cutpurse.** Not 'pick-pocket,' since purses were generally worn in plain sight. The cutpurse cut them from the girdle or other part of the dress to which they were attached. Cf. *W. Tale*, IV., iv., 622.

l. 102. **Of shreds and patches.** In reference to the dress of the Vice, which was generally the motley of a fool.

l. 107. **Laps'd.** 'Derelict'; in "time," because the deed is not yet done; and in "passion," because there is no eager, overmastering disposition, such as he supposes the Ghost would have considered worthy, to do the deed.

l. 108. **Important.** 'Momentous.'

l. 112. **Amazement.** 'Perplexity and fright.'

l. 114. **Conceit.** 'Imagination.'

l. 118. **Incorporal.** 'Incorporeal.'

l. 120. **Alarm.** Italian *all' arme*, 'to arms!'

l. 121. **Excrements.** 'Hair'; nails and feathers were likewise so called.

l. 122. **An.** Cf. I., v., 19.

l. 123. **Distemper.** Cf. III., ii., 291.

l. 127. **Capable.** 'Susceptive,' 'impressionable.'

l. 129. **Effects.** 'Effectuations,' 'accomplishment.'

l. 130. **Colour.** 'Character.'

l. 135. The Ghost enters (l. 102), according to the quarto of 1603, which is apparently (see Introduction) good authority in such matters, "in his night gowne," or dressing gown.

l. 138. **Ecstasy.** Cf. II., i., 102.

l. 144. **Gambol.** 'Skip,' 'leap with childish alacrity.'

l. 152. **My virtue.** 'The exactions of my virtue.'

l. 153. **Pursy.** 'Corpulent,' 'self-indulgent.'

l. 155. **Curb.** 'Bow.'

l. 156. **Thou.** Cf. the German *du*.

l. 161. **Sense.** 'Sensitiveness,' 'conscience.'

l. 162. **Devil.** 'Evil genius.'

l. 164. **Frock or livery.** Suggested probably by the other meaning of "habits."

l. 174. **This.** 'This victim.'

l. 175. **Their.** Refers to heaven, which is sometimes plural.

l. 176. **Answer well.** 'Render satisfactory account.'

l. 184. **Reechy.** 'Dirty.'

l. 190. **Paddock.** 'Toad.'

Gib. 'Male cat'; corrupted from 'Gilbert,' and found in the form 'gib-cat.'

l. 194. **Famous ape.** Nothing is now known of this story.

l. 195. **Conclusions.** 'Experiments.'

l. 206. **Enginer.** 'Contriver,' 'pioneer.'

l. 207. **Hoist.** Participle of *hoise*, 'hoist,' 'hoisted.'

Petar. 'Petard.'

l. 209. **At.** 'Close to,' 'up to.'

l. 210. **Crafts.** 'The King's craft,' 'and mine.'

l. 211. **Packing.** 'Hurrying.'

Act IV. Scene I

l. 1. **Profound.** 'Mysterious,' as well as 'deep.'

l. 11. **Brainish.** 'Brainsick.'

l. 16. **Answer'd.** 'Accounted for.'

l. 18. **Kept short.** 'Held in tether.'

l. 22. **Divulging.** Intransitive: 'being divulged.'

l. 25. **Ore.** 'Nugget,' probably of gold.

l. 26. **Mineral.** 'Ore.'

Metals base. 'Base metal.'

l. 41. **O'er.** 'Along,' 'by way of.'

l. 42. **Blank.** 'Mark,' 'target.'

SCENE II

l. 13. **Replication.** 'Reply.'

l. 15. **Countenance.** 'Favor.'

l. 16. **Authorities.** 'Functions,' 'offices of authority.'

ll. 26, 27. Pronounced nonsense by many critics. But Hamlet does not often resort to it, preferring to mystify his adversaries by over-literalness. He may mean here, playing on "king." 'The body [of Claudius] is with him and constitutes him who is King in name, but the King spiritual, standing for the worthy and rightful sovereignty of Denmark, is not with that body,' "King," in the next line, reverts to the former meaning.

l. 30. **Hide fox and all after.** Probably a children's game, like Hide-and-Seek.

SCENE III

l. 6. **Scourge.** 'Punishment.'

l. 9. **Deliberate pause.** 'Pause of deliberation,' or 'deliberated interference.'

l. 21. **Politic worms.** 'No others,' it seems to be suggested, 'would touch him.'

l. 32. **Progress.** 'Journey of state.'

l. 42. **Tender.** Cf. I., iii., 107.

l. 46. **Tend.** Cf. I., iii., 83.

l. 49. **I see a cherub that sees them.** If Hamlet is assisted, as (cf. III., iv., 200) seems likely, by some one in the King's counsel, he would be pretty likely, in his literal-mysterious way, to tell the King so here. The sense, then, may be 'I am seeing somebody in my mind's eye who sees them.'

l. 54. **At foot.** 'At heels.'

l. 58. **Leans.** 'Depends.'

l. 60. **As.** 'Since so.'

l. 62. **Free awe.** 'Awe unconstrained,' 'uninterfered with.'

l. 63. **Coldly set.** 'Regard or treat with indifference.'

l. 67. **Hectic.** 'Fever attendant upon debility.'

l. 69. **Haps.** 'Luck,' 'fortune.'

Scene IV

l. 3. **Conveyance.** 'Authorizing instrument,' 'grant.'

l. 6. **Eye.** 'Presence,' 'sight.'

l. 15. **Main.** Probably 'chief army,' and not 'country as a whole.'

l. 22. **Ranker.** 'Greater,' 'richer.'

l. 27. **Imposthume.** 'Abscess.'

l. 34. **Market.** 'Profit.'

l. 36. **Discourse.** Latin *discursus*, 'range,' *i.e.* 'of reason'; cf. I., ii., 150.

l. 39. **Fust.** 'Grow mouldy.'

l. 41. **Of.** 'Developed from.'

l. 45. **Sith.** Cf. II., ii., 6.

l. 50. **Mouths.** 'Faces.'

l. 54. **Argument.** 'Issue,' 'matter in dispute.' "Not" belongs to "is."

l. 61. **Fantasy and trick of fame.** 'Illusion and allurement that promise fame,' "of fame" being a subjective genitive and giving the source of both.

l. 62. **Plot.** That is, 'of ground.'

l. 64. **Continent.** 'That which contains,' 'receptacle,' 'repository.'

SCENE V

l. 3. **Will.** 'Must.'

l. 6. **Enviously.** 'Angrily.'

l. 8. **Unshaped.** 'Shapeless.'

l. 9. **Collection.** 'Attempt to gather meaning.'

l. 15. **Ill-breeding.** 'Mischief-breeding.'

l. 18. **Toy.** 'Trifle.'

Amiss. 'Misfortune,' 'calamity.'

l. 19. **Jealousy.** 'Suspicion.'

l. 25. **Cockle hat.** A cockle shell, fastened to the hat, was often the badge of a returning pilgrim.

l. 37. **Larded.** 'Adorned,' 'garnished.'

l. 41. **God 'ild.** 'May God yield, or reward.'

l. 45. **Conceit upon.** 'Imaginings about.'

ll. 48–51. 'The first maid seen by a young man on the morning of this day was considered his true-love or Valentine.'

l. 70. **Thick and unwholesome.** Referring, with "muddied," to the blood and feelings, or 'bad blood,' as one critic has it, of the people.

l. 72. **In hugger-mugger.** 'Privately and hastily, without dignity.'

l. 78. **Buzzers.** 'Whisperers.'

l. 80. **Wherein.** 'In which pestilent speeches.

Necessity. 'Need of plausible grounds, beggared of facts.'

l. 81. **Nothing stick.** 'Not in the least hesitate.'

l. 83. **Murdering piece.** 'Cannon loaded with rude canister shot.'

l. 84. **Switzers.** Even thus early Swiss soldiers are heard of as royal guardsmen. Perhaps the idea is that Claudius will not yet confide in the loyalty (see note on The Castle, p. 183) of Danish troops. But playwrights had begun to surround their Kings, without much reference to time or country, with Switzer guards.

l. 87. **Overpeering of his list.** 'Overlooking, overtopping its bounds.'

l. 89. **Head.** 'Armed body.'

l. 93. **Of every word.** 'Proposed by him or by their leaders.'

l. 98. **Counter.** 'In the contrary direction.'

l. 110. **Fear.** 'Fear for.' Cf. I., iii., 51.

l. 111. **Hedge.** 'Enclose.'

l. 123. **Throughly.** An old variant for 'thoroughly.'

l. 129. **Swoopstake.** 'Sweeping-the-stakes,' 'without discrimination'; said of the gamester who attempts at the end of a trick, whether his or not, to sweep away the stakes.

l. 133. **Pelican.** From the ancient belief that the pelican pierced its breast to feed its young.

l. 137. **Sensible.** 'Feelingly.'

l. 138. **Level.** 'Straight,' 'directly.'

l. 148. **Fine.** 'Delicate,' 'tender.'

l. 149. **Instance.** 'Symptom,' 'token'; here 'soundness of wits,' 'sent after' Polonius.

l. 161. **Rosemary.** Symbol of remembrance.

l. 162. **Pansies.** Because from the French *pensées*, 'thoughts.' In giving these flowers Ophelia seems to be reminded of her lover.

l. 166. **Fennel.** Emblem of flattery; "columbine," of thankfessness.

l. 167. **Rue.** Symbolic of sorrowful remembrance.

l. 169. **Daisy.** Typic of dissembling. "Violets" were 'for faithfulness.'

l. 173. From a popular ballad of the day.

l. 174. **Thought.** 'Worriment,' 'anxiety.' Cf. III., i., 85.

Passion. 'Pain of grief.'

l. 175. **Favour.** 'Attractiveness.'

l. 193. **Touch'd.** 'Slightly affected,' as we say of frost; 'implicated.'

l. 199. **His means of.** 'Means of his.'

l. 200. **Hatchment.** 'Arms and armor placed above the body at funeral.'

l. 203. **That.** 'So that.'

Scene VI

l. 1. **What.** *What* inquires concerning quality or station, *who*, identity

l. 14. **Means to.** 'Means of sending to'; apparently (cf. vii., 39–40, and i., 30 below) to avoid coming before the king in person.

l. 18. **Compelled.** 'A valour, a resistance contrary to our inclination.'

l. 19. Why this pirate should allow Hamlet's ship to withdraw unplundered, and why there should be no disposition to hold Hamlet for ransom, are points to be pondered in the study of this scene. Later (l. 22) Hamlet says he is "to do a good turn for them." What good turn, in the way of civility, is to be done for pirates? Besides, pirates do not ordinarily sail into open harbors, or send any sailors from their crews ashore.

SCENE VII

l. 1. **Acquittance.** 'Acquittal'; conceived as a formal instrument, like a reprieve.

l. 17. **Count.** 'Accounting,' 'trial.'

l. 18. **Gender.** 'Race'; 'general public.'

l. 21. **Gyves.** 'Fetters'; *i.e.* 'if any were put upon him. 'He would be more popular than ever.'

l. 24. **And not.** Supply 'gone to the place.'

l. 26. **Terms.** 'State,' 'condition.'

l. 27. 'If I may say the praises now that belonged to her before she lost her mind.'

l. 28. **On mount.** Here seems to be an allusion to the coronation of the Emperor of Austria as King of Hungary. "On the Mount of Defiance, at Presburg, he unsheathes the ancient sword of state, and shaking it toward North, South, East, and West, challenges the four corners of the world to dispute his rights." But it is not known that Shakespeare could have been aware of such a ceremonial.

l. 61. **Checking at.** 'Refusing,' 'objecting to.'

l. 66. **Uncharge the practice.** 'Fail of grounds on which to accuse of the treachery, deceit.'

l. 75. **Siege.** 'Rank.'

l. 79. **Weeds.** 'Garments'; preserved in "widow's weeds." For "sables" cf. III., ii., 123.

l. 86. **Incorps'd.** 'Incorporated,' 'made into the same body.'

l. 87. **Topp'd.** 'Furnished a top to,' 'surpassed.'

l. 88. **Forgery.** 'Attempting the invention.'

l. 89. **Come short.** Apparently 'should come short.'

l. 99. **Scrimers.** 'Fencers.'

l. 110. **By time.** 'Is not,' that is, 'inborn.'

l. 111. **Passages of proof.** 'Things that have come to pass in my experience.'

l. 115. **Still.** 'Without variation.'

l. 116. **Plurisy.** 'Plethora.'

l. 121. **Spendthrift sigh.** It was once believed that every sigh cost a drop of the heart's blood.

l. 135. **Peruse.** 'Scrutinize,' 'inspect closely.'

l. 137. **Unbated.** 'Minus the button at the point.'

Pass of practice. 'Treacherous thrust.'

l. 140. **Mountebank.** 'Quack.'

l. 143. **Simples.** 'Herbs.'

l. 145. **Withal.** 'With it.'

l. 146. **Contagion.** 'Poison.'

l. 149. **Shape.** 'What we have shaped or planned.'

l. 150. **That.** Represents "if" of the line preceding.

l. 153. **Blast.** 'Burst, like a gun, in testing.'

l. 154. **Cunnings.** Cf. I., i., 173.

l. 157. **Bouts.** 'Rounds.'

l. 159. **The nonce.** 'The once.'

l. 160. **Stuck.** 'Thrust.'

l. 166. **Hoar leaves.** Since willow leaves are gray on the under side.

l. 168. **Crow-flowers.** Probably 'the crowfoot.'

l. 169. **Liberal.** 'Free-spoken.'

l. 172. **Sliver.** 'Branch.'

l. 178. **Indu'd.** 'Clothed,' 'furnished.'

l. 181. **Wretch.** Cf. II., ii., 168.

l. 186. **Trick.** 'Habit.'

l. 190. **Douts.** 'Does out,' 'extinguishes.'

ACT V. SCENE I

l. 2. **Salvation.** Illiterate blunder for 'destruction.'

l. 4. **Straight.** 'Straightway.'

l. 4. **Crowner.** 'Coroner.'

l. 9. **Offendendo.** Blunder for *defendendo.*

l. 12. **Argal.** 'Ergo,' 'therefore.'

l. 17. **Will he, nill he.** 'Willy-nilly.'

l. 23. **Quest.** 'Inquest.'

l. 27. **Say'st.** Contracted from 'sayest it.'

l. 30. **Even.** 'Fellow.'

l. 32. **Hold up.** 'Maintain.'

l. 41. **Go to.** 'Come.'

l. 53. **Unyoke.** 'Quit,' *i.e.* 'as at the end of a day's work.'

l. 61. **Yaughan.** Clearly a local reference; perhaps to the keeper of some alehouse or tavern popular with Shakespeare's audiences or near the theatre.

l. 62. **Stoup.** 'Drinking cup.'

l. 65. The interjections here are not syllables of the song, but represent the rasping emissions of breath with which the grave-digger accentuates his strokes.

l. 70. **Property of easiness.** 'Quality, accomplishment of ease.'

l. 75. **Intil.** 'Into.'

l. 78. **Jowls.** 'Knocks'; from *jowl*, 'cheek,' 'jaw.'

l. 91. **Mazzard.** 'Pate.'

l. 94. **Loggats.** 'Little logs'; name of a game in which short and tapering billets of wood are thrown, much as in quoits, toward a "Jack."

l. 101. **Quiddits.** 'Subtle, fine-drawn distinctions.'

l. 102. **Quillets.** 'Quibbles.'

l. 104. **Sconce.** Slang or colloquial for 'head.'

l. 107. "Statutes and recognizances" were terms usually coupled in English title deeds, each being essentially equivalent to 'bond.'

l. 108. **Fine of.** 'End of.'

l. 112. **Indentures.** 'Duplicate agreements.'

l. 120. **Assurance.** 'Safety,' with play on 'warranty,' the legal sense.

l. 130. **Quick.** 'Living.'

l. 141. **Absolute.** 'Positive,' 'exact.'

l. 146. **Kibe.** 'Chap or crack resulting from chilblain.'

l. 201. **Favour.** 'Attractiveness.'

l. 226. **Flaw.** 'Gust.'

l. 229. **Maimed.** 'Reduced,' 'defective.'

l. 237. **Warrantise.** 'Authority.'

Doubtful. "Only so far as that she was a lunatic, and had died by her own act; the presumption in such a case being held to be that the act was wilful, and there being always a

doubt whether Christian burial could then be demanded."—Moberly.

l. 238. **Order.** 'Prescribed order of the church.'

l. 240. **For.** 'Instead of.'

l. 242. **Crants.** 'Garlands,' 'wreaths.'

l. 248. **Peace-parted.** 'Souls that have departed in peace.'

l. 258. **Ingenious.** Probably 'ingenuous,' 'guileless'; though the sense of 'acute,' 'keen,' was conveyed in Shakespeare by the same form.

l. 263. **Pelion.** A mountain in Thessaly, piled by the giants, according to the myth, upon Ossa, as a means of approach to Olympus, reputed the heaven of the gods.

Skyish. 'Affecting, mingling with, the sky.'

l. 271. **Splenitive.** 'Ill-tempered,' 'peevish.'

l. 285. **Woo't.** Contracted for 'would'st thou,' and used here perhaps as a provincial or nursery word, contemptuously.

l. 286. **Eisel.** An ancient word for 'vinegar'; occurring also in Sonnet 111, l. 10. Because of the original spelling (*Esill* in the quartos, *Esile* in the folios) it has been considered by some editors as a misspelling of "Yssel," a branch of the Rhine.

l. 297. **Disclos'd.** 'Hatched.' The "couplets" of the dove at first are yellow.

l. 305. **Present push.** 'Immediate trial.'

l. 307. **Living.** Probably 'out of the living,' 'from a life' (cf. "marble monument" as 'monument of, out of, marble'), as well as 'lasting.' 'Hamlet's death, as wrought by the plan proposed, will be a lasting memorial of Ophelia.'

SCENE II

l. 6. **Mutines.** 'Mutineers.'

Bilboes. 'Stocks,' for keeping several prisoners together; formed by attaching fetters to a bar of iron. From Bilboa, in Spain, once famous for manufactures of iron and steel.

l. 9. **Pall.** 'Grow tasteless,' 'spoil.'

l. 12. **Scarf'd.** 'Put on as a scarf,' without use of the sleeves.

l. 20. **Larded.** Cf. IV., v., 27.

l. 22. **Bugs.** 'Bugbears.'

l. 23. **Supervise.** 'Inspection,' 'first reading.'

l. 33. **Statists.** 'Statesmen.' Blackstone observes: "Most of the great men of Shakespeare's time, whose autographs have been preserved, wrote very bad hands; their secretaries very neat ones."

l. 36. **Yeoman's service.** Remembered still as the best rendered to Edward III. and the Black Prince in the French wars.

l. 43. **Ases.** Probably meant to suggest also 'asses.'

l. 47. **Shriving-time.** 'Time for confession to a priest.'

l. 48. **Ordinant.** 'Ordaining,' 'controlling.'

l. 59. **Insinuation.** 'Insinuating,' 'meddling.'

l. 66. **Proper.** 'Own.'

l. 79. **Bravery.** 'Ostentation,' 'display.'

l. 89. **Chough.** 'Jackdaw'; so called, perhaps, because of his euphuistic chatter.

l. 110. **Excellent differences.** 'Different excellencies.'

Great showing. 'Fine appearing.'

l. 111. **Feelingly.** 'According to one's feeling,' 'without reserve.'

l. 113. **Continent.** 'Containment,' 'inclusion.'

l. 114. **Definement.** 'Definition.'

l. 117. **Yaw.** 'Move unsteadily,' 'vacillate.'

l. 119. **Great article.** 'Great array of articles, or qualities.'

l. 120. **Semblable.** 'Likeness.'

l. 124. **Concernancy.** 'Pertinency,' 'relevancy.'

l. 129. **Nomination.** 'Mention.'

l. 148. **Dagger.** Sometimes held, in certain forms of fencing, in the left hand, to arrest thrusts aimed at the head.

l. 151. **Imponed.** 'Staked.'

l. 153. **Assigns.** 'Belongings.'

l. 156. **Liberal conceit.** 'Artistic designs.'

l. 160. **Hangers.** 'Fasteners,' 'straps attaching the sword to the belt.'

ll. 169, 170. 'A dozen passes, in which Laertes shall not exceed Hamlet three hits,' involves some close computing. But the arithmetic seems correct. The King first wagers that, when Hamlet shall gain $4\frac{1}{2}$ points, Laertes will not have reached $4\frac{1}{2} + 3$, or $7\frac{1}{2}$, which with Hamlet's $4\frac{1}{2}$ equal 12. The proportion of $7\frac{1}{2} : 4\frac{1}{2}$ is 15 : 9. This the King considers, or pretends to consider, too little; and he "lays" finally on 12 : 9, which is $\frac{1}{3}$ greater.

l. 190. That is, because so eager to be hatched. The lapwing was thus considered the symbol of the brash and forward fellow.

l. 191. **'Comply with.'** Cf. II., ii., 379.

l. 195. **Yesty.** 'Frothy,' 'superficial.' "Collection" is 'gathered knowledge.'

l. 196. **Fond and winnowed.** 'Foolish and subtle.'

l. 216. **At the odds.** 'On the terms, with the advantage, proposed.'

l. 220. **Gain-giving.** 'Misgiving.'

l. 223. **Fit.** 'In condition,' 'ready.'

l. 246. **Disclaiming from.** 'Disavowing.'

l. 254. **Voice.** 'Report,' 'opinion.'

l. 260. **Foil.** 'Set-off.'

l. 266. **Odds.** Here 'superior stake.'

l. 268. **Better'd.** Probably 'improved,' *i.e.* 'beyond any late improvement of yours.'

l. 277. **Union.** 'Pearl.'

l. 280. **Kettle.** 'Kettle-drum.'

l. 293. **Napkin.** 'Handkerchief.'

l. 294. **Carouses.** 'Drinks deeply.'

l. 304. **Wanton.** 'Fool.'

l. 310. **Springe.** Cf. I., iii., 115.

l. 332. **Temper'd.** 'Mixed,' 'proportioned.'

l. 340. **Fell.** 'Cruel.'

l. 357. **O'ercrows.** 'Like the cock over his beaten antagonist.'

l. 360. **Voice.** 'Suffrage,' 'choice.'

l. 361. **Occurrents.** 'Occurrences.'

l. 368. **Cries on havoc.** 'Declares, proclaims a general slaughter.'

l. 369. **Toward.** Cf. I., i., 77.

l. 379. **Jump upon.** Cf. I., i., 65.

l. 393. **Rights of memory.** 'Remembered rights.'

l. 396. **Draw on.** 'Will be endorsed by.'

l. 397. **Presently.** 'At once.'

l. 399. **On.** 'In consequence of.'

l. 401. **Put on.** 'Put to the trial.'

l. 402. **Passage.** 'Passing,' 'departure.'

OUTLINE QUESTIONS ON THE ART OF HAMLET

Act I. Scene I

1. (*a*) In how much light does the scene open? (*b*) Who is Bernardo, and why does he "enter to" Francisco? (*c*) From what direction (see Frontispiece) could an enemy approach? (*d*) How far would wariness be the requisite of such a watch? (*e*) Why should Bernardo seem so much in fear of a man he knows so well? And why should he think of challenging a sentinel?

2. (*a*) In "Nay, answer me," what word takes principal stress? (*b*) How does it chance that Francisco is so readily appeased with the answer to this challenge? (*c*) Does there seem to be any point or feeling in "You come most carefully upon your hour"? Would or would not half a minute more or less of delay ordinarily occasion, in relieving sentinels, a remark like this? (*d*) Why has the author made Bernardo say (l. 7), "'Tis now struck twelve"?

3. (*a*) Why should Bernardo ask whether his friend has had *quiet* guard? (*b*) Why should it be natural or worth while for a fighting man to notice or remember that not so much as a mouse had stirred? Has he been on the outlook for noisy or stealthy intrusion? (*c*) Why should Bernardo say "Well,"

and be so formal toward the man he has relieved? And why should he send request that the rivals of his watch should come to him quickly? (*d*) Does the matter or manner of his challenge now to the newcomers seem or not seem different from his first? How, or why? (*e*) Does the fact that there are now two persons, instead of one, affect the case?

4. (*a*) Does Horatio's response seem or not seem to have come from like feelings (l. 3) with Bernardo's? Explain. Is it likely that Horatio knows the countersign? Does it seem that he has or has not halted according to the challenge? (*b*) How great must be the difference in rank between Francisco and Marcellus? (*c*) Why does Francisco stay to bid the rivals of Bernardo's watch 'good night'? And why (l. 18) does he say these words again?

5. (*a*) By what warrant did Horatio, not being Marcellus's military superior, presume to answer Francisco's challenge (l. 15) before, or instead of, Marcellus? And why, now (ll. 19, 20), does he seemingly take precedence, with Marcellus, in Bernardo's thought? (*b*) What can be the reason of Bernardo's formal welcome (l. 20) to Horatio and Marcellus? (*c*) What seems to prompt (l. 21) Marcellus's question? And what does his first word "What!" betray to us? (*d*) What is influencing Marcellus in the evasiveness of his phrase "this thing"?

6. (*a*) Which is more definite and visual, "this thing," or "this dreaded sight"? Why should Marcellus say "dreaded" rather than 'dreadful'? (*b*) What does "entreated" (l. 26) imply as to the belief of the speaker in the thing he refers to? (*c*) Why does he (l. 27) say "minutes" rather than 'hours,' or why is anything more than 'this night' necessary to his

meaning? (*d*) How does "this apparition" change the conception that we have been framing hitherto? (*e*) Who are referred to (ll. 25, 27) by "us"?

7. (*a*) What is implied (l. 31) in "once *again*"? And why should Bernardo, who is on guard duty, suggest that they sit down? (*b*) What mood is apparent in Horatio's "Well, *sit* we down, and let us *hear*"? (*c*) With whose feelings, Horatio's or Bernardo's, do we find ourselves here more in accord? (*d*) Why should Bernardo say (l. 35) "last night *of all*"? How many nights does this "all" include? (*e*) How do you account for Bernardo's lofty language as he begins? Is he a poet? (*f*) Why does not the author let him complete his paragraph?

8. (*a*) After we have seen the Ghost, what is the importance, with reference to the preceding part of the scene, of (l. 40) the word "again"? (*b*) Of what significance to the scene is also what is told us in the first and in the last half of the next line? (*c*) Why does the author have Marcellus bring out (l. 42) to us that Horatio is a "scholar"? (*d*) How is it that both Bernardo and Marcellus, when they speak (ll. 42, 43, 45) to Horatio, address him by his name, putting it last of all? If they had made 'Horatio' the first instead of the last word, would or would not our impressions of their feeling have been different?

9. (*a*) Why should Horatio hesitate so long, and need so much urging, before he speaks to the Ghost? (*b*) What do you say of the matter and the manner of his challenge? (*c*) Why does he (l. 49) say "march"? (*d*) What sort of man is it clear that this King must have been? (*e*) How must the Ghost have shown (l. 45) that it would be spoken to? (*f*) What is signi-

fied by the fact that, after it is addressed, it (l. 50) seems dissatisfied? (*g*) What action appears to have accompanied (l. 51) Horatio's last words to the Ghost?

10. (*a*) Why was it that Bernardo and Marcellus were not silenced at (l. 40) the entry of the Ghost, and seemed so much less frightened than Horatio? How did they probably behave when they saw it two nights ago? (*b*) Has Francisco seen the Ghost? Why did the author, at the opening of the scene, exchange him for an 'officer'? (*c*) How many hints and signs are to be noted, from the beginning till (l. 40) the coming of the Ghost, of the influence exercised over the soldiers by the "dreaded sight"?

11. (*a*) What is signified by the fact (l. 53) that Horatio yet trembles and looks pale after the Ghost is gone? (*b*) What is the effect of Horatio's change of feeling (cf. l. 30) upon ourselves? (*c*) What is the effect of his identifying (ll. 60, 61) the very armor that the king appears to wear? (*d*) Why should the ghost of the dead King present itself in armour rather than in the palace clothing worn probably when he met his death? (*e*) What suggestions as to the King's character come from the allusions made by Horatio in this paragraph?

12. (*a*) Why does the author have Marcellus remark (ll. 65, 66) that the previous visits have been like this one, and at a closely corresponding point of time? (*b*) Does Horatio's inference (ll. 68, 69) enlarge or lessen the effect on us of the Ghost's coming? (*c*) What does the author manage to embody (ll. 70–79) in Marcellus's questions? (*d*) Why does the author have Horatio answer (ll. 79–107) at such length? (*e*) What is the effect on us, with reference to the Ghost, of the preparations as

now accounted for? What must be the nature and magnitude of the "eruption" (l. 69) that Horatio has imagined? (*f*) Against whom (l. 106) is this "watch" maintained? How long since, probably, was it ordered?

13. (*a*) Are we to understand that Marcellus and Bernardo are much acquainted with Roman history? What is Horatio's purpose (ll. 113–120) in saying what he does to them? (*b*) What effect does the author wish to produce by making him tell these things, and on whom? (*c*) What word in l. 120 has the principal stress? (*d*) What portents, 'demonstrated (ll. 124, 125) to the Danish climatures and population,' can or must Horatio have had in mind?

14. (*a*) Why should the Ghost appear a second time? Did it come back on either of the nights preceding? (*b*) What difference between the preparation made by the author for the present and for the earlier coming of the Ghost? (*c*) Does it seem the same Ghost that it was before? Has its former coming staled its effect upon us now? Explain. (*d*) What, from the word "cross" (l. 127) are we to understand is Horatio's movement? (*e*) How, apparently, does the Ghost behave (cf. "Stay, illusion!") in consequence?

15. (*a*) Do you find Horatio's feeling and manner toward the Ghost changed from what they were before? Give reasons. (*b*) On the previous entry of the Ghost, the subordination to it of Horatio was very palpable. Do you find or not find a like subordination of Horatio now? (*c*) Does it seem that Marcellus attempts (cf. l. 141) to beat down the Ghost? Can you explain how Horatio has assented, believing this really to be a spirit, to such a preposterous idea? (*d*) Why is Marcellus

the one, rather than Horatio, to recognize (ll. 143, 144) the indignity of their purpose?

16. (*a*) What is the point, dramatically, of (l. 138) the cock crowing, and of the starting (l. 148) of the Ghost? (*b*) Why is Horatio made to repeat such a legend as (ll. 149–156) now follows, and express it in such language? (*c*) What effect does Marcellus's story (ll. 158–164) have upon our feelings concerning the rightness and normalness of the Ghost's visits? (*d*) What view does Horatio's imagery picture to us (ll. 166, 167) of the eastern sky? How do the colors fit the scene that is now finishing? (*e*) Why should these officers think of consenting (l. 174) that what they have seen should be reported to Hamlet instead of to the King? (*f*) Does "loves" (l. 173) mean anything here, apparently, especially with reference to Marcellus or Bernardo?

Scene II

1. (*a*) Are such inversions and strained constructions as we see here in the first three lines to be found in Horatio's last paragraph, or elsewhere, in the first scene? (*b*) What does l. 4 mean? And how does the meaning picture itself in thought? (*c*) What word in l. 6 has chief stress? (*d*) What evidently has happened since the last gathering of the court? And, judging from ll. 10–13, what are the feelings of the speaker? (*e*) How must the looks and manner of a King that talks like this agree with what we have conceived of the countenance and bearing, through the Ghost, of the dead Hamlet?

2 (*a*) Does the King's reference (ll. 14–16) to his court seem

or not to help the situation? (*b*) Why should he (l. 16) say "all"? (*c*) What new reason is now apparent why Horatio was made (ll. 80–104) to repeat the court whispers to us in the first scene? (*d*) Why does the King omit allusion (ll. 17–25), when he speaks of being 'pestered with messages,' to the army that Fortinbras is gathering? (*e*) How would the elder Hamlet, judging from his course with the father of this aggressor, have handled the present matter? (*f*) Is the King's course perilous? To what extent has he asked consent or counsel from his nobles?

3. (*a*) How has it happened that the yonnger Hamlet, who is standing next the Queen, does not succeed his father as King of Denmark? (*b*) Would there or would there not be naturally a party, among the younger nobility, favoring such succession? (*c*) Is there or is there not apparently significance in the fact that the King now (l. 42) addresses Laertes, instead of Hamlet, first? (*d*) What are your impressions of (ll. 43–50) the kingliness and dignity of this paragraph? (*e*) What can Laertes's father have done for the new King to merit (ll. 47–49) the acknowledgments now made? (*f*) What must we suspect to be the character (l. 55) of the "thoughts and wishes" in this young man that bend toward France so strongly?

4. (*a*) What do you say of a father who, after (ll. 58–60) having had a "slow leave" and "hard consent" wrung from him by his son, beseeches (l. 61) for the unwished thing more than the son does? (*b*) What is the point or pertinency (l. 62) in "time be *thine*"? What obligation does the King remit? (*c*) Is the King prompted to address Hamlet (l. 64) as his son probably to please Hamlet or for effect upon the court?

(*d*) What was the law, as the author's public understood it touching marriage with a deceased brother's wife? And what is consequently Hamlet's point (l. 65) in the first and in the last half of his aside? (*e*) What does the King probably think Hamlet means (l. 67) by "too much i' the sun"? Why does not the King remark further, and why does the Queen speak in his stead?

5. (*a*) Is the court in mourning or in marriage dress? What (l. 68) is Hamlet wearing? (*b*) How (ll. 69–71) has he evidently been behaving since the opening of the scene? (*c*) Which in consequence is become the more important figure, the King or the nephew of the King? (*d*) In what sense does Hamlet intend apparently that his "common" (l. 74) shall be taken? (*e*) Why does Hamlet speak of his cloak (l. 77) as "inky"? Does it appear that he has tried to procure one only moderately funereal?

6. (*a*) What appears to be Hamlet's point (l. 78) in "customary"? Has the court probably put on mourning or not since Hamlet's father's death? (*b*) Why does Hamlet enumerate all these marks of grief, and then say (l. 83) "these indeed *seem*"? Is he personal here? And how does he probably say these lines? Is he looking still upon the ground? (*c*) Why is it the King and not his mother that answers? (*d*) Does there seem to be any reason why the King's language now goes back (cf. ll. 90, 92, 93, 112, 114) to the strained and pedantic quality of the first paragraph in this scene? (*e*) Are there apparently (l. 109) any other "immediates" who might be Hamlet's rivals for the succession? Why should the King say this?

7. (*a*) Does it seem or not seem that the King would have said the same things to Hamlet, and in much the same way, if the court were not in hearing? (*b*) What was probably the King's motive (ll. 112–117) in trying to keep Hamlet from return to Wittenberg? (*c*) How does Hamlet apparently receive this rather unkingly beseechment? Why is he silent? (*d*) What words in the first line that the Queen now says to him have stress? Does her request seem to be prompted by the same motive as the King's? (*e*) What word in Hamlet's reply to her has emphasis? Does he in making it look at his mother?

8. (*a*) Is what Hamlet has said (l. 120) "a loving and a fair" compliance? What must the lords and attendants have thought? (*b*) What does the King mean (l. 122) by his last words to Hamlet, and why does he say them? (*c*) Why does he so summarily close the audience? (*d*) Is he apparently sincere in (ll. 123–128) his professions of pleasure? And if not, how far must he expect those who hear him to be deceived? (*e*) Do you think, with some who thus explain, that the King is merely eager here for a carouse, and takes Hamlet's consent genuinely as an occasion?

9. (*a*) What exactly (ll. 129, 130) is the wish that Hamlet now gives expression to? (*b*) According to your impressions, quantitatively and qualitatively, of this man's nature, do you think him or not think him misanthropic, or jaded and pessimistic from wrong habits of living? (*c*) How strongly does it seem, from (ll. 131, 132) his next sentence, that Hamlet has set his heart upon having his rights to the throne of Denmark recognized and vindicated? (*d*) What is the fate (ll. 135, 136) of things choice and refined in nature, in an unweeded garden?

What fate of this sort has he in mind? (*e*) After making us acquainted with the general grounds of Hamlet's depression, how does the author tell us the specific cause of his present exasperation?

10. (*a*) What points are added now (ll. 140–142) to the earlier characterization of Hamlet's father? (*b*) Does it seem that the Queen appreciated or did not appreciate the rare worth and devotion of her former husband? (*c*) From what is said here and (l. 138) earlier, how long do we see the King has waited, since the marriage, before calling his court together? Was it called together before his marriage? (*d*) Did you find yourself in full sympathy, or not, with Hamlet, in his behavior toward his mother and the King, in the first part of this scene? (*e*) Have your feelings toward them or him in any way since then been altered? (*f*) How strongly do you judge that Hamlet, from what has happened in this scene, feels the obligation to hold his tongue?

11. (*a*) Why does the author bring in Horatio and his companions to Hamlet here, rather than at some point earlier or later? (*b*) What is apparent from Horatio's manner of saluting Hamlet, and Hamlet's response, as to their relations hitherto? (*c*) Why does Hamlet treat Marcellus differently from Bernardo? Why should he speak to them at all? (*d*) What of the time (l. 167) of day at which these men find Hamlet? Is the delay (cf. ll. 174, 175 of the first scene) to be explained? (*e*) What must have kept Horatio, who has been here (l. 176) since the King's funeral, from meeting Hamlet before? (*f*) Can you guess, from what is said in the first scene by himself, and to him now, to what country Horatio belongs?

12. (*a*) How does Hamlet chance (l. 184) to think, in connection with the present scandals, of his father? (*b*) When must Horatio (l. 186) have "once" seen (cf. i. 60–63) the elder Hamlet? (*c*) What is to be said of the effect (ll. 190, 191) upon Hamlet of Horatio's revelation? (*d*) What are your impressions of the bearing, and breeding, and of the intellectual strength and energy of this prince? (*e*) Does the author seem to subordinate Horatio, in his account (ll. 196–212) of the Ghost's visits, or in later paragraphs, to the advantage of his hero? (*f*) What new items or impressions, concerning the Ghost's behavior, does the report of Horatio furnish? (*g*) Is there to be any explanation why the officers (ll. 206, 207) imparted the story, in dreadful secrecy, to Horatio? Is or not this in strict accord with the allegiance owed, by the army, to the new-crowned King?

13. (*a*) How does Hamlet apparently treat the implication (ll. 222, 223) that Horatio and the officers thought it in their duty to let *him* know what they had seen? (*b*) When does Hamlet make use of the knowledge (l. 225) that these same men hold the next watch? Why does he wait? (*c*) Why does Hamlet ask the question in l. 229? (*d*) Why should he inquire (l. 231) whether his father looked frowningly? (*e*) What of Marcellus's and Bernardo's disagreement with Horatio (l. 240), as to the time of the Ghost's stay, as judged by the visit that we saw? Time the lines spoken while it stays. (*f*) What makes Hamlet expect "no" (l. 240) as the answer to his next question? Why cannot Bernardo and Marcellus answer it?

14. (*a*) Why does not Hamlet seem (l. 243) more confident that he shall see the apparition? (*b*) Why does Hamlet ask

(l. 248) that the visits of the Ghost be kept unmentioned? And why (l. 247) "if"? Does he show signs anywhere that he doubts the word of these men? (*c*) Why does he allow no further talk? (*d*) Why should he be unwilling (ll. 253, 254) to encourage the use of terms belonging to the dialect of a subject? (*e*) Does "spirit" or "arms" (l. 255) have superior stress? (*f*) Why should not the inference which Hamlet draws (l. 256) from the point involved in this have been clear also to Horatio? (*g*) On what grounds rests his confidence (ll. 257, 258) that wickedness, no matter how covered, will betray itself? What kind of nature, in this man, does such confidence seem to argue?

Scene III

1. (*a*) With what incident in the last scene is the opening paragraph here connected? (*b*) How much time has probably elapsed since then? (*c*) Does the exhortation (ll. 2–4) of Laertes to his sister seem to argue an old or a new interest in her welfare? Does it seem from (l. 4) her answer that she has been remiss in writing to her brother hitherto? (*d*) What first impressions of Ophelia's nature come to you from (ll. 4, 10) her answers to her brother?

2. (*a*) Would the court be likely to judge Hamlet's fortunes, after witnessing his conduct toward the King in the last scene, to be in the ascendant, or not? (*b*) Does there seem to be any point in Laertes's bidding his sister (ll. 6, 10) "hold" and "think" Hamlet's attentions unserious, unpermanent, instead of affirming them to be such? (*c*) What, told in more modern

language, is the point in ll. 13, 14? (*d*) Does it seem or not seem that Laertes expects (ll. 19–21) that Hamlet will be one day King of Denmark? What "body" (l. 23) must give consent? (*e*) Do you think that Laertes considers Hamlet easily capable of dishonorable action? Does it appear that Ophelia is in much need, or not, of the new exhortations (ll. 39–44) that now follow? (*f*) What impressions do you find have come concerning the intellectual acuteness and strength, as well as the character of this man? How does he seem to compare with Hamlet?

3. (*a*) What does Ophelia's manner of acknowledging (ll. 45, 46) this advice further show as to her nature and disposition? (*b*) Some readers have thought Ophelia rather wanting in intelligence and in strength of character. What does the residue (ll. 46–51) of her answer argue as to either of these points? (*c*) Why is Laertes (l. 52) now in haste, and why has he not begun to hurry sooner? (*d*) What seems to make him say "my" instead of 'our' father? (*e*) To whom does he apparently address (ll. 53, 54) his last words? And what do the two lines really mean?

4. (*a*) Do Polonius's first words here (ll. 55–59) seem or not seem prompted by unusual affection? (*b*) What does the 'fewness' (l. 58) of these precepts, as well as their brilliancy, indicate concerning the character of the speaker? Did you ever know a father who, in taking leave of his son, would talk like this? (*c*) How far is the manner in which Laertes (l. 82) responds to his father's counsels significant? (*d*) How does Laertes apparently part from Ophelia? Does he kiss or embrace her, or merely say "farewell"? (*e*) What seem

to be Laertes's years? Is Ophelia older or younger, and how much?

5. (*a*) What, exactly, does Ophelia promise in her last words to her brother? (*b*) Do you find any hint of character (l. 88) in Polonius's question to his daughter? (*c*) What does he seem to mean (l. 91) by "of late"? (*d*) Is there or is there not reason to suspect (cf. l. 90, "bethought") that Laertes is the one who has spoken about Ophelia? (*e*) What fault has Polonius (l. 93) to find with Ophelia's manner of giving Hamlet audience? (*f*) Were the elder Hamlet still living, does it seem or not seem likely that Polonius would be as concerned as now? Had he not heard Laertes's hint (ll. 84, 85) of caution, would he have spoken?

6. (*a*) Do you understand that Polonius really means (l. 101) to pooh-pooh at the idea of any such thing as affection? (*b*) Are you sure, from Ophelia's answer (l. 104), how she regards her father's words? (*c*) What "true pay" does he seem to have in mind? (*d*) Does Ophelia's answer (ll. 110, 111) appear to be made in defence of herself or of Hamlet mainly? (*e*) Do you seem to get any further glimpse, now (ll. 115–120), of Polonius's character? (*f*) Does it seem that he intended, when he began (ll. 120–123) to make restrictions, to ordain (ll. 131–134) such a stern conclusion? (*g*) Do you or do you not think that his reasons for speaking to Ophelia are the same as prompted Laertes at the opening of the scene? (*h*) Does Ophelia (l. 136) propose obedience because of what has been implied to her by Laertes or her father, or merely because commanded?

SCENE IV

1. (*a*) Do you find your interest in the Ghost and its secret lessened by the intervention of the last two scenes? How much time has actually elapsed? (*b*) Are there indications that either Hamlet or Horatio is under excitement? Should we, under the same circumstances, perhaps have been? (*c*) Is the weather probably colder (l. 1) than in the first scene? And why does the author have Hamlet (l. 3) inquire, 'What hour now,' and presently (l. 4) correct the man of whom he asks? (*d*) With what in scene ii. does the revelry (l. 6) connect itself? Why has the author made us hear the sounds of it just here?

2. (*a*) How is it that Horatio (l. 7) does not know what 'this means'? (*b*) Why does not Hamlet answer Horatio's question (ll. 8–12) with something of the animus that we know he feels? (*c*) Do you find Hamlet's later paragraph (ll. 13–38) trenchant and lively? Looking back over his earlier utterances, both here and in the second scene, do you or do you not find anything similar? (*d*) Can you account for Hamlet's pronouncing such a paragraph just here?

3. (*a*) Do you judge, from (l. 38) Horatio's words, that the Ghost takes him, or the company, by surprise? (*b*) How does Hamlet's manner of accepting the Ghost's presence differ from Horatio's in the first scene? (*c*) What movement seems to have accompanied (l. 39) Hamlet's first words? (*d*) What do you think are Hamlet's feelings as (ll. 40–57) he addresses his father's spirit? What different sentiments do you seem to find? (*e*) Are there pauses anywhere, as he speaks these lines?

4. (*a*) Does the beckoning of the Ghost seem to be in re-

sponse to the whole that Hamlet has said, or to some part of it? (*b*) Why did it not beckon Horatio in the first scene? And how far do you think Marcellus then right in (l. 147) judging that the Ghost was about to speak? (*c*) How is it that Horatio, and not Hamlet, understands the Ghost's wish? (*d*) Do you think that Horatio would or would not have willed, in Hamlet's place, to follow? (*e*) Why does not Hamlet at once go with the Ghost? How far does his delay seem due to indecision?

5. (*a*) What are Horatio's and Marcellus's attitude and looks, as (ll. 64–78) Hamlet is pleaded with? (*b*) Is there or is there not dramatic advantage here in the delay? (*c*) When does the Ghost (l. 78) wave Hamlet last? Are we to suppose that it has heard Horatio's protests? (*d*) Is Marcellus's anxiety (l. 80) for Hamlet's safety to be recognized or not as merely personal? (*e*) What does Hamlet mean (l. 81) in "My fate cries out"? What, too (l. 84), in "Still am I called"?

6. (*a*) Have you conceived Hamlet as larger of build and stature than Horatio or Marcellus? (*b*) Do you or do you not think that these men do their best to hold Hamlet back? (*c*) How far is their failure in this probably due, beyond his natural strength, to (ll. 81, 83) his present resolution? (*d*) What do you say (l. 86) of his manner of addressing the Ghost? Is it imperious, or kingly, or reckless? (*e*) Where did the author show proof to us of Hamlet's moral strength? Where of his mental? Why did he not present him as a hero of the strong arm first? (*f*) Are you persuaded that Hamlet is of a temperament too susceptible to accomplish anything, or do you think he will be equal to the fate that calls him? (*g*) What do you say of the management of the close, after Hamlet and

the Ghost withdraw? (*h*) Why did not Horatio and Marcellus at once follow after?

SCENE V

1. (*a*) Why is the Ghost leading Hamlet away? And why does it wish to withdraw still farther? (*b*) Did you think, when Hamlet went out, that he would refuse to follow as far as the Ghost might lead? Why has the author thus subordinated the Ghost to Hamlet here? (*c*) Why, too, does he make the Ghost explain whence it comes, before revealing (l. 9) its identity? (*d*) How much of the old affection between father and son is apparent in this dialogue? (*e*) Why should a soul in purgatory wish to effect revenge?

2. (*a*) What is the purpose of having the Ghost speak further (ll. 10–22) concerning its torments? (*b*) What is the importance of (ll. 23–40) what now follows? (*c*) What do you say of the effect (ll. 29–31) of even the first part of the revelation upon Hamlet? (*d*) When must Hamlet have begun (cf. ll. 8, 26) to divine (l. 40) the truth? (*e*) What feelings does the author intend (ll. 42–52) that we shall entertain toward the King? (*f*) Why is not the murder enough? Why has the author made the Queen to have been unfaithful? Is it not unreasonable, improbable?

3. (*a*) What do you say of the strength and dignity of the Ghost's diction? Compared with Hamlet's, does it seem more than human? (*b*) Does Hamlet's father, according to his statements here, seem to have lived (cf. ll. 12, 13) an unusually sinful life? (*c*) What seems to be (ll. 80, 81) the chief con-

cern of the Ghost? (*d*) In spite of all the Ghost's abhorrence of the King's crimes, and of all its eagerness to be revenged, what two restrictions does it insist upon? (*e*) What are your impressions as to the manner of the Ghost's exit? Does it weaken the effect? (*f*) What seems to be the temper, the disposition, of this Ghost, and why so at variance apparently with the character of the elder Hamlet? (*g*) Why has not the author made this (iv., 40) "a spirit of health" instead of "a goblin damned"?

4. (*a*) What mood, what feelings lie at the bottom (ll. 92–95) of Hamlet's outcry? (*b*) What change comes (l. 95) at "Remember thee"? (*c*) Why does he think (l. 105) of his mother first? (*d*) Why should Hamlet select (l. 111) the last four words said by the Ghost, rather than (ll. 25, 80, 81) the terrible demands for revenge, as his "word"? (*e*) Of what in *Macbeth* does the calling (ll. 112, 113) of Marcellus and Horatio remind us? What is the effect of this turn upon us here?

5. (*a*) Has or has not Hamlet been in unusual excitement? (*b*) Can you account for the manner of his answer (l. 116) to his friends? (*c*) On what grounds will they expect Hamlet to tell them what the Ghost manifestly did not wish them to hear? (*d*) What would you have done in Hamlet's place? (*e*) How does Hamlet make the men who have come with him know that he will not be questioned? Does he seem to do this with too much of princely haughtiness?

6. (*a*) Can you account for Hamlet's wish (ll. 127–131) to dismiss these men from anything like intimacy hereafter? Has he said anything earlier in this scene that might mean as much? (*b*) Does Horatio appear (l. 133) to feel aggrieved, or

merely anxious? (*c*) What is plainly Hamlet's mood and motive in reply? (*d*) Why does he reveal so much (ll. 136, 137) as that there has been a crime? (*e*) Why is he so anxious that these men shall not tell that they have seen the Ghost of the dead King, and that Hamlet has followed it to an interview?

7. (*a*) Which of these men, Horatio or Marcellus, is likely to be most tempted to talk of the night's experiences? (*b*) On which will the voice (l. 149) of the Ghost probably make the stronger and more permanent impression? (*c*) What is the effect, on Hamlet and ourselves, of the slow withdrawal of the Ghost, and the repeated evidence of its interest in the oath? Do we feel its awful, imperative commission more deeply or less as the situation closes? (*d*) What do you say of the form and manner (ll. 169–180) in which Hamlet 'proposes' the oath? (*e*) How far do you find that Hamlet's feeling (ll. 183–187) toward his friends has altered? (*f*) What seems to be the nature of his regret (ll. 188–189) at the work before him? (*g*) What action (l. 190) accompanies his last words?

ACT II. SCENE I

1. (*a*) Does it seem that Polonius is making (l. 1) a stated remittance, or has Laertes sent home for money? (*b*) Who has written the "notes" that accompany the money? (*c*) Why apparently does Polonius bethink himself (l. 5) of his son's behavior? Is it from general anxiety, or expense? (*d*) Why cannot Polonius assume Reynaldo capable (ll. 6–15 ff.) of taking the proper steps to get information? (*e*) Why seemingly does Polonius ask (l. 15) whether Reynaldo 'marks' his

points? (*j*) Do you find, on looking through (ll. 1–74) this dialogue, the paragraphs of Polonius always proportionate to Reynaldo's?

2. (*a*) Into what does Polonius's fondness for phrases (ll. 17–30) lead him? (*b*) What phase of character is revealed herein? (*c*) What similarity is apparent (l. 17) as to this man's habits of thought and of speech? (*d*) Where does Polonius answer (l. 36) his own question? (*e*) What further proof (ll. 49–51) as to Polonius's anxiety for his son? (*f*) What is the real purport (l. 71) of his amended counsel? (*g*) What further impressions, perhaps in part through the father, have you here derived concerning the son? (*h*) What do you think (ll. 69, 70, 73) is specifically Reynaldo's mood?

3. (*a*) What word has chief stress in (l. 75) what Ophelia says to her father? (*b*) How far do you think Hamlet may have divined the reason (cf. I., iii., 132–134) of Ophelia's refusal to see him further? (*c*) Can you account for the visit (ll. 77–84) that she has come to report? (*d*) Do you judge, from the description of Hamlet's appearance, that it is a premeditated one? And why is his look (l. 82) "piteous"? (*e*) In what sense does Polonius (l. 85) mean "for"? How does Ophelia apparently (l. 86) understand the word?

4. (*a*) Does it seem that Ophelia (ll. 87–100) has noticed and is trying to answer (l. 86) her father's question? (*b*) How are we to account for the first actions (ll. 87–91) that she describes? (*c*) Why did not Ophelia speak, while Hamlet 'long stayed so'? Does she probably comprehend what she is describing? (*d*) How must Hamlet interpret her silence? (*e*) What makes him shake her arm, and wave his head thrice up and down, and

raise a sigh? (*f*) How do you explain the rest (ll. 96–100) that happens before he disappears? (*g*) Has Hamlet perhaps behaved like this, since the Ghost's revelations, before?

5. (*a*) What makes Polonius propose (l. 101) at once to "seek" the King, taking Ophelia along? (*b*) How far do you think the author intends that we shall accept Polonius's explanation (ll. 102–106) as the right view concerning Hamlet's mental state? (*c*) Can you account for the question (l. 107) that Polonius now asks? Why do you think the author made him ask it? (*d*) Where can you find examples of Polonius's expressing the same idea or sentiment twice? (*e*) Do you think the real reason of his interdictions (cf. I., iii., 132–134) is correctly told? How far may he have feared, too, that Hamlet would not be left unmolested for his insults to the King? (*f*) Why did the author stop so long, at the beginning, to give the talk between Reynaldo and Polonius?

SCENE II

1. (*a*) Was it usual, or not, in Shakespeare's times, for young nobles to be resident abroad? (*b*) What is the "transformation" to which (l. 5) the King refers, and when must it, in his observation, have begun? (*c*) Do you or do you not judge that the King believes Hamlet disgruntled at his loss of the throne? (*d*) What exactly does the King expect these men to do? (*e*) What characterization do you seem to find (ll. 19–26) in the Queen's words to the two young men? (*f*) What characterization of both follows (ll. 26–32) in the responses they now make? (*g*) Why does the Queen seemingly

turn about (l. 34) her husband's phrase? And why does she ask them to visit "instantly" her son? (*h*) Does it seem that these men are aware that there may be factions, or at least parties, in Denmark at this time?

2. (*a*) Why is not Ophelia, whom Polonius started with in the last scene, now (l. 40) with her father? (*b*) How long must it be, approximately, since the ambassadors (cf. I., ii., 41) set out for Norway? What has the author managed, by this means, to measure to us? (*c*) What exactly does the King's compliment (l. 42) mean? (*d*) Do you or do you not judge that Polonius is much accustomed of late to praise? (*e*) Do you think that the King really wishes to hear first (l. 50) concerning Hamlet? Why is not Polonius willing to accede?

3. (*a*) If Polonius were not gone, would the King probably (l. 55) say "your," or consent (l. 57) to the Queen's "o'er-hasty"? Why? (*b*) In which sense does the King (l. 58) use "we"? (*c*) How far does he seem anxious that the "sifting" he proposes shall be agreeable to the Queen? Are we or are we not to understand that their feelings toward each other since their marriage have been wholly such as now? (*d*) What kind of king is evidently (ll. 61–68) the "impotent and bedrid" Norway? (*e*) What characterization (ll. 68–71) of his nephew is effected? (*f*) How do you like (ll. 80–85) the King's response?

4. (*a*) Why should Polonius presume (l. 85) that he will be heard acceptably in a patronizing vein? (*b*) Is it likely that his standing with the last administration was stronger or less strong than with the present? (*c*) What do you imagine (l. 95) displeases the Queen, the judgment (l. 92) or his manner of

delivering it? (*d*) Why should Polonius (ll. 96–103) use more "art" than ever? Does he understand the Queen's request? (*e*) Why, after affirming (l. 106) that he has a daughter, does he qualify?

5. (*a*) How was Ophelia induced (l. 108) to put her father in possession of this letter? Does it seem to be a recent one? (*b*) What appears to have prompted (l. 114) the Queen's interruption? (*c*) What are your impressions of this missive, as coming from the Hamlet that we know? (*d*) How much of what Polonius (ll. 125–128) next says can we accept as true? (*e*) What is significant (cf. I., iii., 17–21) in the following question of the King?

6. (*a*) How much, again, of what Polonius (ll. 132–145) says is true? (*b*) What do you say of Polonius's conclusion (ll. 146–151) as an example of sound reasoning? (*c*) What impression has this made (l. 151) upon the King? (*d*) What would seem to be the Queen's feelings regarding such a match? How would it probably have pleased the elder Hamlet? (*e*) How should the King (l. 160) "know" that Hamlet walks so long in the lobby? Is it likely or not that he had this habit before going to Wittenberg? If not, why should he do so now?

7. (*a*) What makes Polonius use such a word (l. 162) as "loose"? (*b*) What hint of the King's character comes (l. 167) now to sight? (*c*) What manifestly (l. 168) is the Queen's feeling, as she sees Hamlet approach? How far has she ever understood him? (*d*) What prompts Polonius to force the King and Queen to retreat? Were they standing while they gave audience to Polonius? (*e*) What does Polonius's second inquiry (l. 173) pretty certainly make clear to Hamlet?

(*f*) What does Hamlet want Polonius to know (ll. 184–186) that he understands? How did Hamlet find out?

8. (*a*) Is it likely that Hamlet has talked to any one enigmatically before? (*b*) Can you explain why Polonius does not see through Hamlet's assumed behavior, or how he can deliver himself (ll. 190–191) of such imbecility? (*c*) What does Hamlet aim to do (ll. 193–205), when Polonius insists on continuing the interview? (*d*) Does Hamlet apparently (ll. 215–216) like formalities? (*e*) How far does he show insanity (l. 221) after he is relieved of Polonius? (*f*) Can you account (l. 222) for Polonius's unprolix fashion of speech to Rosencrantz and Guildenstern?

9. (*a*) What do you say of Hamlet's manner of greeting (ll. 227–229) to his friends? (*b*) What are the stressed and important words (ll. 230, 233) in their replies to Hamlet? With what theory of Hamlet's disaffection have they come to him? (*c*) Should Hamlet, apparently, see through their attempts to prove it to themselves? (*d*) Why does not the party repair to the court (l. 267) as Hamlet proposes? (*e*) How can Hamlet have divined (ll. 279–280) their secret?

10. (*a*) Which of the parties, in this situation, would naturally be conscious of having the advantage, the two friends, backed by the King, or Hamlet? (*b*) Can you explain why Guildenstern (l. 298) admits that they have been sent for, though it is not his secret to tell? (*c*) Why does Hamlet immediately (l. 299) explain for his friend what he has (l. 289) just said they must "teach" him? (*d*) What do you say of the following speech that he pronounces? How far is it sincere and serious? (*e*) Has the author apparently any point (ll. 316, 320) in making Rosencrantz laugh?

11. (*a*) How does it chance that the players (ll. 324, 325) are coming to Hamlet, and not the King, to offer service? (*b*) What city (l. 335) is evidently referred to? (*c*) Does Hamlet seem to have any purpose (ll. 370–373) in his next allusion to the King? (*d*) Why does Hamlet now (ll. 377–383) give these men another welcome? (*e*) What does Hamlet think that the King and Queen have told them (383, 384, 386) about himself? (*f*) Have they (cf. ll 4–36) done so?

12. (*a*) What does Hamlet mean to imply (ll. 389, 390) in his next reference to his friends? (*b*) Why does he imply (ll. 396, 397) to Polonius that their talk has not been about himself? (*c*) Why, too, does he mention Roscius (l. 400) as "an actor in Rome"? (*d*) What stirs Polonius to (ll. 405–411) such a voluble effort? (*e*) What does Hamlet evidently intend now (ll. 412, 413) by his mention of Jephthah? (*f*) What is shown, by the emphasized *that* (l. 422), to be Hamlet's meaning?

13. (*a*) What do you say of Hamlet's manner (ll. 430–438) toward the players? (*b*) What does Hamlet's eagerness (ll. 438–441) to have something declaimed at once argue as to his tastes and spirit? (*c*) What qualities would you expect to find (ll. 455, 456) in a passage that Hamlet chiefly loves? (*d*) What qualities do the lines recited by him show? (*e*) Why does the actor (ll. 529, 530) show so much emotion? What is suggested here as to the acting of Shakespeare's days?

14. (*a*) What thought (ll. 547, 548) has manifestly come now to Hamlet? (*b*) Do you think that Hamlet bespeaks consideration (ll. 555, 556) for Polonius sincerely? (*c*) Are Rosencrantz and Guildenstern, apparently, in much haste

(ll. 559, 560) to withdraw from Hamlet's company? Why? (*d*) Why has the scene, since l. 170, been cast in prose, and why now changes to verse? (*e*) Does Hamlet's mood (l. 561), on getting himself free again, seem or not seem to argue that he has forgotten (I., v., 91, 112) his father's commission, or his oath?

15. (*a*) What makes Hamlet feel (ll. 562–570) that he is a rogue and low-born slave, far beneath the actor? How much more nobly would the Player King, up to now, have probably behaved? (*b*) Hamlet thinks himself (ll. 590, 591) a coward; but of what or whom has he showed fear? (*c*) What causes his self-reproach, — his general ideal of manly action, or the specific conviction of present duty to his father? (*d*) Has such a feeling come for the first time, apparently, to-day? (*e*) From "offal" (l. 594) what might be inferred as to Hamlet's idea, or hope, of vengeance? Would the King's body, if he were assassinated, lie unburied?

16. (*a*) Why does Hamlet chafe now (ll. 596–603) over his chafing? (*b*) Of what change is (l. 603) "About, my brain" the sign? (*c*) What is to be said (ll. 609–615) of his strategy? How far is it wise and sound? (*d*) What are the possibilities of evidence in the case? (*e*) What rights may Hamlet, as his father's avenger, insist upon? (*f*) Will or will not the attempt (l. 620) to catch the King's conscience, if the purpose is detected, be dangerous to Hamlet?

Act III. Scene I

1. (*a*) What have Rosencrantz and Guildenstern been reporting to the King? (*b*) What does the King mean (l. 2) by

implying that Hamlet "puts on" turbulent and dangerous lunacy? (*c*) Where did Hamlet confess (l. 5) to the feeling of distraction? (*d*) Why should Guildenstern (ll. 8, 12) insist on making a more unfavorable report than his companion? (*e*) Why is it the Queen, and not the King, who asks (ll. 10, 14, 15) the special questions? (*f*) What kind of "joy" did Hamlet give evidence of (ll. 326–333) in the last scene? (*g*) How far is the King getting exact and fair information from these men? (*h*) Is it their motive to give such? Why? (*i*) What is the time (l. 21) of this scene with reference (cf. ll. 545, 546, 550) to the close of the last act?

2. (*a*) How do you account (ll. 21–23) for what Polonius reports to the King and Queen? Where did Hamlet 'beseech' to such effect? (*b*) Why is the King pleased (l. 24) to hear him "so inclined"? (*c*) Do Rosencrantz and Guildenstern appear to know, this time, that they are expected to withdraw? (*d*) What do you say of the kingliness of the King in this and the following situation? (*e*) Why does the King think himself (l. 32) a 'lawful espial,' and why does he think it necessary to say so? (*f*) How would the earlier Hamlet have probably behaved?

3. (*a*) What do you say (ll. 37–42) of the Queen's words to Ophelia? What feeling, what characterization do you find in them? (*b*) What do you think of Polonius's manner(ll. 43–46) with Ophelia here? (*c*) How far does Polonius's liction (cf. ll. 46–49) of late seem to square with his mannerisms in the First Act? (*d*) What does the King's aside (ll. 49–54) now reveal? Why is the King made, in advance of Hamlet's experiment, to say this here?

4. (*a*) How is Hamlet presented here? Does he, on entering, sit? Where has the author arranged and prepared for his appearance in this way? (*b*) Do the King and Queen and Ophelia overhear his soliloquizing? (*c*) What do we learn, from the first five lines, as to the trend of Hamlet's thoughts of late? (*d*) When did he first betray the presence of such an idea? And why is he so much in doubt now, while his commission is yet unachieved, whether it be worth while to live? (*e*) Does he or does he not apparently wish to shirk the vengeance that his father's spirit is waiting for, or will he first kill the King?

5. (*a*) Were Hamlet to kill the King, by an act of personal vengeance, without waiting for a proper occasion, what explanation would he or could he make to the country? (*b*) How would such an explanation be received and understood? (*c*) Who would be expected to succeed to the throne? (*d*) How would such an outcome please Hamlet? How far could he, as a man of the finest sense of honor, be expected to accede, or what means might he be expected to propose to himself, to forestall such issue?

6. (*a*) What seems to be the nature of Hamlet's concern (l. 66) about the dreams that may come in the sleep of death? Is he afraid of remorse? (*b*) How far does "the dread (l. 78) of something after death" appear to be theological? (*c*) How does it chance that Hamlet does not think (ll. 79, 80) of his father's ghost? (*d*) What sort of enterprises (l. 86) "of great pith and moment" does Hamlet seem to have in mind? (*e*) What new impressions of Hamlet as a thinker and a man have the meditations now ending brought? (*f*) How is it that

Ophelia, now interrupting the soliloquy, has been kept in delay till it should be finished?

7. (*a*) What is evidently Hamlet's feeling (ll. 89, 90) at first toward Ophelia? (*b*) How far do you think her manner (ll. 90, 91) of addressing Hamlet truly characteristic? (*c*) What change is evident (l. 92) in Hamlet's feeling, as he replies? (*d*) What is Ophelia's motive in giving back (ll. 93–95) the remembrances? How far was her father probably aware that she had reasons of her own for wishing to meet Hamlet? (*e*) With what looks and manner (ll. 95, 96) does Hamlet answer? And what prompts him to deny the giving? (*f*) Why does not Ophelia (l. 97) say 'you' instead of "I"? (*g*) What do you say of the spirit and character of a woman who, having as she thinks been wronged, arraigns her lover in such language as we find here?

8. (*a*) What probably did Ophelia expect from this interview? (*b*) Does it seem that Hamlet finds it easy to speak to Ophelia in (ll. 103, 105, 107, 108) the manner following? (*c*) Does it seem to be his purpose (ll. 111–115) next to find fault with her or to mystify her? (*d*) Why does he turn (ll. 117–119) to maligning himself and his sex, and then deny what he has just affirmed? (*e*) How far do you think his exhortings (ll. 121, 130) to enter a nunnery sincere? (*f*) Why does he so suddenly (l. 131) ask for her father? (*g*) How does Ophelia probably behave under the searching looks that accompany the question?

9. (*a*) Why does Hamlet speak so harshly, after Ophelia answers (ll. 133, 134), of her father? (*b*) Do you or do you not think that Hamlet expected or intended the effect (l. 136) that his language brings to Ophelia's mind? (*c*) Why does

Hamlet stay after saying farewell? (*d*) What does he mean (ll. 137–143) by his next paragraph to her? (*e*) Why, after a second farewell, does he linger yet? (*f*) How far, if he did not know that they were spied upon, would he speak differently and act differently? (*g*) How far does it seem that Hamlet is trying to produce the judgment (l. 144) that Ophelia is framing as to the cause of his defection?

10. (*a*) What pertinency do you find in Hamlet's next paragraph (ll. 145–153) of scolding? (*b*) For whose hearing does Hamlet affirm directly (l. 150) that he is mad? (*c*) How does he know that there are other listeners? (*d*) Is it politic or wise (ll. 151, 152) to make the covert threat? Why does not Hamlet refrain from it? (*e*) Why is Ophelia made to give expression to her sorrow (ll. 154–165) in our hearing? (*f*) What was promised as the chief interest of this interview at the beginning? Why was this subordinated? (*g*) Why the change (ll. 153, 154) to verse?

11. (*a*) Does the King appear to be talking, on entry (l. 166), to any proposition made since Hamlet's exit by Polonius? (*b*) What has made the King so sure of his impressions? (*c*) What does he mean (l. 170) by "the hatch and the disclose"? (*d*) What has caused him to resolve (l. 172) so immediately on taking active measures against Hamlet? (*e*) Why does he not arrest the prince, and proceed against him in the Tudor or Elizabethan way? (*f*) What has made the King give up (ll. 167, 168) so wholly the notion, willingly entertained (cf. i., 4, above) before, of Hamlet's being mad? Does Hamlet seem to have intended, in the things said for the King's hearing, to help this result?

12. (*a*) Why should Polonius be allowed (ll. 180–191) to end the scene? (*b*) What do you say (ll. 180–182) of his retreat (cf. II., ii., 155, 156) from his former position? (*c*) What recognition is apparent (ll. 182–184) of the hard and almost indelicate rôle that Ophelia has been forced to play? (*d*) To what does Polonius subordinate the King's idea? And what is the governing motive in the new advice? (*e*) How far has Polonius apparently (ll. 189, 190) caught the note of defiance that affrights the King? (*f*) Does the King mean to be inconsistent, in (l. 192) his last utterance, with what (ll. 167, 168) he has just said above?

SCENE II

1. (*a*) What is the time of this scene as related to the preceding? (*b*) How does it chance that the players and Hamlet are now together? (*c*) What "speech" is Hamlet (cf. l. 4) concerned about? (*d*) How should Hamlet be giving instruction to this First Player, who is perhaps a university man and a playwright as well as a trained actor? (*e*) What do you say of the wisdom and soundness of the advice (ll. 1–15, 17–36) at large that Hamlet gives? (*f*) How will this episode affect our expectations of the play that it delays?

2. (*a*) Why are Polonius and Rosencrantz and Guildenstern brought in, and at once sent out, ostensibly to hurry the play? (*b*) Do you or do you not imagine that Horatio has been sent for? (*c*) What seems to be the reason (ll. 55, 56) of Hamlet's beginning his talk with such a sentiment? What mood is on the man? (*d*) What hint as to Horatio's rank and origin (l. 59) seems here? (*e*) Why should Hamlet speak with such

brutal plainness (l. 60) of his friend's poverty? (*f*) How do Hamlet's words, finally, concerning what (ll. 63–75) Horatio has been to him impress you? Is he speaking effusively, like an Italian, or with the repression of a Scandinavian, a Gothic mind? (*g*) What brings him such an access of feeling before the play? Does he expect danger?

3. (*a*) What does "Something too much of this" (l. 75) mark and measure to us? (*b*) When did Hamlet give up to Horatio (ll. 77, 78) his secret? And why (cf. I., v., 139, 140, 165) did he give it up to him? (*c*) Is there or not dramatic gain in giving Hamlet a partner for the coming moment? (*d*) How far does Horatio seem to share Hamlet's excitement? (*e*) What fully does Hamlet mean (l. 92) in "I must be idle"?

4. (*a*) Does there seem any especial reason for Hamlet's answer (ll. 94–96) to the King's not ungracious question? Does not the King subordinate him to us by his rejoinder? (*b*) What excuse is there, or is there any excuse, for Hamlet's insolence (ll. 99–107) to Polonius? (*c*) Why does Hamlet decline to sit by his mother? (*d*) Do or do not the whole company hear Hamlet's following comments? (*e*) Does it seem that he has been behaving like this in the face of the court of late? (*f*) What must the King think of the procedures of the poisoner in the dumb show? How can he explain Hamlet's possession of his secret?

5. (*a*) Why must Hamlet (ll. 131, 132, 135, 136) keep intimating the awful sureness of the coming revelation? (*b*) Do you think there is point in the time (ll. 147, 149) that the Player King makes the marriage to have lasted? (*c*) Can you explain (l. 173) Hamlet's aside? (*d*) What is to be said in

general of the diction and the sentiment of these lines? Do they seem Shakespearian, or Shakespeare's? (*e*) What should be said (ll. 216, 221) of Hamlet's open language about and to his mother? (*f*) Why should the King, knowing already from the dumb show, make inquiry (ll. 224–225) about the "argument"? (*g*) What does his use (l. 228) of "you" indicate to Hamlet?

6. (*a*) How is it that Hamlet makes Lucianus (l. 236) nephew "to the King" and not (l. 231) the Duke? (*b*) Why does Hamlet presume (ll. 241–243) to interfere with the course of the play? Did or did not such things happen upon the Elizabethan stage? (*c*) Why (l. 254) does the King "rise"? And why does he rise only after (ll. 250–253) Hamlet's comments? (*d*) How did (l. 93) the court come in? (*e*) How long does it take the King and his courtiers (ll. 254–259) now to withdraw? (*f*) What do you suppose the courtiers thought?

7. (*a*) Do you understand that Hamlet sings or merely repeats (ll. 260–263) the stanza that follows here? (*b*) What seems to be now Hamlet's mood, and the degree of it? (*c*) Why does he withhold (l. 273) the rhyme word he is tempted to use, and what propriety in the term substituted for it? (*d*) How far is Hamlet fair in his contempt, because of his easy victory, for the King's powers of mind? (*e*) Why does Hamlet call (l. 280) for music? And who apparently executes the order?

8. (*a*) What difference in Guildenstern's manner from hitherto? (*b*) Why should he speak of the King's being (l. 290) "distempered"? Has he been commissioned to do so? (*c*) Does he seem to understand the point (ll. 294–297)

that Hamlet tries to make significant? Is it Hamlet's matter or manner that prompts (ll. 298, 299) the protest following? (*d*) In what sense does Hamlet insist upon taking (l. 302) the word "sent"? (*e*) What gives Guildenstern (ll. 304–308) his boldness? (*f*) What prompts Hamlet's flanking (ll. 309, 311) from the attack?

9. (*a*) Does there seem to be reason why Guildenstern gives way now (ll. 316, 317) to Rosencrantz? (*b*) How can Rosencrantz expect to elicit anything (ll. 325, 327–329) from Hamlet under present circumstances? (*c*) How is Hamlet's answer (l. 330) to be explained? (*d*) What do you say of Hamlet's rather deliberate management (ll. 340–362) of his friends? (*e*) Does it seem that the Queen (ll. 364, 365) has sent also by Polonius for Hamlet? (*f*) What is probably her motive in sending for him? (*g*) How is it that Hamlet seems to control and compel Polonius, differently from his two friends who are by, even more than ever?

10. (*a*) What seems to inspire the thoughts that now (ll. 379–381) first come to Hamlet's mind? (*b*) Why does no prompting to proceed at once against the King seem to be felt? (*c*) How far evidently does Hamlet think his mother in league with the King? (*d*) Why should he need to voice such feelings (ll. 384, 385) as we now hear? (*e*) Does he seem to remember the mandates of the Ghost as to his treatment of his mother?

SCENE III

1. (*a*) How long is it since Rosencrantz and Guildenstern withdrew from Hamlet, at his order (l. 378), in the last scene?

(*b*) Why is the King in such haste (ll. 3, 4) to send Hamlet away? (*c*) Why does he put Rosencrantz and Guildenstern in commission for this purpose? (*d*) What hazard (l. 6) can the King pretend he is enduring from Hamlet's presence at the court? (*e*) How, in Guildenstern's idea, are there (l. 9) "many many bodies" unsafe as well as the King? (*f*) What must be Rosencrantz's and Guildenstern's notion about the play, as causing the King's anxiety? (*g*) What do you say of Rosencrantz's deliverance (ll. 11–23) to the King? (*h*) Does it seem or not seem that the King may wish to be rid of these witnesses of his disgrace?

2. (*a*) Why is Polonius so willing (l. 28) to play the spy upon the Queen and Hamlet? (*b*) What makes the King (l. 30) apparently desirous that "more audience than a mother" should overhear? (*c*) Why should the experiences of the evening have such an effect (l. 36 ff.) upon the mind of the King? (*d*) Why should the author wish us to know that the King's conscience has been so touched? What is the effect on us of seeing him attempt to pray? (*e*) Does Hamlet seem to be ready (ll. 73, 74) to strike the blow of vengeance? (*f*) Do we wish him to take the King's life now? (*g*) What do we say of Hamlet's reasons about the matter? How far are they the final, veritable reasons? (*h*) What evidence here concerning Hamlet's hope of punishing the King by other means than assassination? (*i*) Why should the author have wished to give us inner proof again (cf. III., i., 49–54) of the King's guilt?

Scene IV

1. (*a*) Why does Polonius seem so aroused and hurried? Has there been earlier conversation, or are these the first words said since his entry here? (*b*) What does Polonius wish or expect from the advice (ll. 1–4) he is urging upon the Queen? (*c*) How far probably is there truth in (ll. 3, 4) his statement that Hamlet has been "screened"? (*d*) What does the Queen propose to say or do in the coming interview? (*e*) What does Hamlet intend for his part to do or say? (*f*) With which motive and purpose are you in sympathy?

2. (*a*) Does Polonius seem to be present at the Queen's request? Did she apparently send him, as well as Rosencrantz and Guildenstern (ii., 364), to summon Hamlet or not? (*b*) Why does he speak of his spying behind the arras as 'silencing himself *even here*'? (*c*) Does it signify anything that Hamlet calls "Mother" (l. 6) three times? Is there pause between? (*d*) Is it or is it not well that Hamlet does not seek this interview, but is summoned? (*e*) What do you say (l. 8) of his salutation? (*f*) Why does not the mother, who has sent for him, speak first? (*g*) Does it seem that Hamlet has been often summoned, of late, to his mother's closet?

3. (*a*) What do you say of the reserve (l. 9) of the Queen's answer? (*b*) What word in Hamlet's rejoinder (l. 10) has stress? (*c*) What does the Queen think that her next utterance (l. 11) will do? (*d*) And what does Hamlet intend (l. 12) by his retort? (*e*) Why does the Queen say (l. 14) "forgot"? (*f*) What words in Hamlet's answer (ll. 14–16) have stress?

(*g*) How far do you approve, in manner and matter, what Hamlet has just said?

4. (*a*) What does the Queen now assay (l. 17) to do? (*b*) What, to forestall this, is done by Hamlet? (*c*) Do you think that the Queen (ll. 21, 22) is really afraid, or not? (*d*) What should Polonius (l. 22) have done? (*e*) Why does Hamlet, upon the instant, make the pass through the arras? (*f*) What stress (l. 25) in "Nay, I know not"? (*g*) What makes Hamlet ask "Is it the King"? (*h*) How far does Hamlet's action here argue indecision and weakness of character?

5. (*a*) How far, apparently, has Hamlet suspected his mother aware of his uncle's crimes? (*b*) What does her echoing (l. 30) of his words make clear? (*c*) Why does Hamlet call Polonius (l. 31) "rash"? (*d*) Why is Hamlet so little moved? (*e*) What is the effect, on us, of the spectacle of Polonius slain? Does or does not our charity reach farther than to the man whose weaknesses have been punished? (*f*) Does the Queen wring her hands (l. 34) because only of grief for Polonius's death?

6. (*a*) Why should the Queen, no longer recalcitrant, pretend (ll. 39, 40) that she does not understand? (*b*) What do you say of Hamlet's answer? How far does he try to make her understand? (*c*) When she still asks "What act," what, instead of the precise indictment, does she bring down upon herself? (*d*) What are your feelings towards Hamlet because of his proceeding, and to such limits, against his mother? (*e*) What effect is produced by the consciousness of wrong (ll. 88–91), thus voiced now by the Queen? (*f*) Do you wish Hamlet (ll. 91–94) to continue?

7. (*a*) Why does the author make Hamlet go on, scurrilously even, in abuse of his uncle? Is it to make us dislike Hamlet? (*b*) Does it or does it not alter our feelings toward the Queen? (*c*) What, by the bidding (I., v., 84–88) of the Ghost was to be Hamlet's treatment of his mother? How far did that command argue a desire to see her suffer, bring her to punishment? (*d*) What must be the present feeling of the Ghost toward Hamlet's mother? (*e*) How does this feeling, and the present visitation that shows it, affect our sense of the wrong done by the Queen to her dead husband? (*f*) Why does not the Ghost make Hamlet know more unequivocally the motive that has made it put a stop to the sufferings of the Queen?

8. (*a*) A moment ago, the Queen was painfully subordinated to Hamlet; which is subordinated to the other now? (*b*) What, in this, is plainly the author's purpose? (*c*) Do you think or not think that this is a subjective ghost? (*d*) Why should not the Queen be made to know of his presence, as Marcellus and Horatio were, by seeing? (*e*) Why is the Ghost now (l. 135) in his usual palace dress? (*f*) Can you explain Hamlet's greater fear, at this visitation, of the Ghost? (*g*) Can you explain the lingering, and the slow withdrawal (l. 134) of the Ghost?

9. (*a*) How is it that Hamlet cannot (ll. 139–152) recover, or is not permitted by the author to recover, his moral, inquisitional authority over his mother? (*b*) What must be the Queen's future? Will it do to have her propose, or to have Hamlet consent, that she continue to live, as she has lived, with Hamlet's uncle? Why? (*c*) How does it help to have Hamlet give (ll. 159–167) such advice as we now hear? (*d*) Does

the author expect us to believe that Hamlet really thinks as he is here made to say? (*e*) How far must this affect our enthusiasm for our hero? (*f*) What does Hamlet mean (l. 175) in saying that he must be their "scourge and minister"?

10. (*a*) How far does the Queen seem to have divined Hamlet's feelings and motives in relation to the King? (*b*) Why does she ask (l. 180) what she must do? (*c*) How does the author make us know that she will be on Hamlet's side? (*d*) How has Hamlet found out (l. 200) the King's purpose? (*e*) How far has the Queen (l. 201) guessed or divined the animus of this plan? (*f*) Will the Queen infer that Hamlet is preparing (ll. 204–210) to defeat the King and his agents, alone, without collusion and assistance?

11. (*a*) Why does the author make Hamlet imply such secrets implicitly to his mother in our hearing? (*b*) What has been the result of the mother's attempting to be round with her son, and of the son's effort to speak daggers to his mother? (*c*) Does the Queen now think Hamlet mad? (*d*) Will Hamlet again be insolent to his mother? (*e*) What sort of a report can or will the Queen make to her husband of this interview? (*f*) Why has the author brought about this change of feeling between Hamlet and his mother? (*g*) What degree of grief over (ll. 211, 216) the killing of Polonius does Hamlet show as the scene ends?

ACT IV. SCENE I

1. (*a*) What are (l. 1) these "sighs" and "profound heaves"? What is the occasion that calls them forth? (*b*) Why does the King say (l. 2) "translate"? (*c*) What

has he been expecting from this interview? (*d*) Why does he ask (l. 3) where Hamlet is? (*e*) Do you take it that the Queen looks and acts as if in the same mood as, at the end of the last scene, we left her in? (*f*) Has she spoken before (l. 4) asking to be alone with the King?

2. (*a*) How does the Queen apparently deliver the words that she now (l. 5) says to the King? Do you remember her speaking or acting similarly before? (*b*) Does the King's manner seem or not seem changed (l. 6) since his first speaking to the Queen? (*c*) What impression does the Queen (ll. 7, 8) seem anxious to convey? (*d*) Why does she speak at once (ll. 9–12) of the killing of Polonius? And why does she not tell fairly what something it was that "stirred" behind the arras? (*e*) What effect or impression does the King seem to wish to produce (ll. 12–15), by his comment upon the Queen? (*f*) What would he imply (l. 20) was "most fit"?

3. (*a*) Why does the King (l. 23) again inquire where Hamlet is? (*b*) What does the Queen mean, or intend (ll. 25–27), by saying "his madness shows itself pure"? (*c*) Was Hamlet in the mood (l. 27) of weeping when we left him dragging in the body of Polonius? Why does the Queen say this here? (*d*) What action of the King seems (l. 28) to accompany his next words to the Queen? Why does not the Queen speak further? What is now her real or affected feeling? (*e*) Why does the King bid (l. 33) the "friends" to join with them some "further aid"? (*f*) How fully do you imagine the King understands Hamlet's feeling and purpose toward himself? (*g*) Why does the King wish or need (l. 38) to say "Come, Gertrude"? (*h*) Are the lines following meant for comfort or

excuse? (*i*) Why, again (l. 44), "Come away"? (*j*) How far has the Queen fulfilled her promise to Hamlet (ll. 197–199) in the last scene?

SCENE II

1. (*a*) What time has apparently elapsed since the last act ended? (*b*) How does it chance that Rosencrantz and Guildenstern are calling loudly after Hamlet when they were sent to arrest him? (*c*) What is the literal or exact element of truth by which Hamlet tries, in his answer (l. 6) to mystify his friends? (*d*) How does he deliver (l. 9) his next response? (*e*) What is his point (ll. 12, 13) in the following explanation? Has Hamlet said anything like this, to these men or anybody else, since the play opened?

2. (*a*) What does Hamlet (ll. 17–20) really prophesy? (*b*) Why does he (l. 22) say "knavish," and why does he decline to make his meaning plain by repetition? (*c*) Does Hamlet understand (l. 24) that he is under arrest to these men? (*d*) Why does Guildenstern (l. 27) interrupt Hamlet? How was "king" probably spoken? (*e*) What is the difference between Hamlet's present manner of dealing with these two men, and the way he treated them just before going to his mother's closet? How do you account for the difference?

SCENE III

1. (*a*) What is the time of this scene as related to the preceding? (*b*) To whom is the King offering his remarks concerning Hamlet? (*c*) Who apparently are the distracted

multitude (l. 4) of whom he seems to stand in awe? (*d*) What calls out from the King (l. 11) such an inquiry? (*e*) Where is the stress in his next question? (*f*) Does the King appear to suspect, or not, that there are people at court in league, with Hamlet, against himself?

2. (*a*) What is the King's mood and temper (l. 17) in his first question to Hamlet? (*b*) What is manifestly Hamlet's purpose (ll. 18, 20 ff.) in answering as he does? (*c*) What real or affected feeling (l. 25) prompts the King's exclamations? (*d*) Why does the King say (l. 41) that he is sending Hamlet away for his "especial safety"? (*e*) Why should Hamlet pretend surprise (l. 47) at the mention of his place of exile? (*f*) What literal element of meaning (l. 49) lies at the bottom of his boast?

3. (*a*) What makes the King try to force on Hamlet (l. 51) his paternal claims? (*b*) Why does Hamlet (l. 49, 50, 54) pretend enthusiasm for the King's decree? (*c*) Where does he (l. 54) start to go? (*d*) Why does the King (l. 56) decide that Hamlet shall set out to-night instead (cf. i., 29) of in the early morning? (*e*) Why does the author make the King confess (ll. 64–66) to us his full purpose here?

Scene IV

1. (*a*) How far must be the "plain in Denmark," where this scene is laid, from Elsinore? (*b*) What time must have elapsed, approximately, since the last scene? (*c*) Where was the present enterprise of Fortinbras reported to us? (*d*) Why should not Fortinbras repair to the court to pay his respects to

the King in person? (*e*) How does it chance that Hamlet, with (l. 8) Rosencrantz and Guildenstern and the guards, comes upon these "powers"? (*f*) What seems to be Hamlet's motive or reason for questioning the officer?

2. (*a*) What is Rosencrantz's point or purpose (l. 30) in speaking to Hamlet? (*b*) Does he find Hamlet's docility or civility greater or less than usual? (*c*) Why does Hamlet wish him (l. 31) to "go a little before"? (*d*) Why should the new incident and information have afforded (l. 32) another "occasion" to Hamlet's mind? (*e*) Does Hamlet think he is being conveyed to England for a stay of some months' duration? Does he or does he not feel that he is, or is to be, out of reach of the object of his revenge? (*f*) How far does there seem to have been reaction, after the killing of Polonius, from the thought of striking the King down in cold blood? (*g*) Just what must Hamlet's last sentence (ll. 65, 66) here, if the utterance of a sensible and resolute mind, mean?

SCENE V

1. (*a*) How is it that the Queen appears here with Horatio? Has she shown any predilection for his presence or services hitherto? (*b*) Why is she not, as always — save in the closet scene — shown to us in the company of the King? (*c*) Why should Ophelia in her madness seek, rather than some one with whom she has been more familiarly associated, the Queen? (*d*) Why is the Gentleman made (ll. 4–7) to quote so many things without making known who says them? (*e*) What is his point (ll. 7–13) in the remainder of what he says? In

whose interest apparently does he say it? (*f*) What is the motive (ll. 14, 15) of Horatio's suggestion to the Queen? (*g*) Why does the author make us know (ll. 17–20), here or at all, that the effect of the closet lessoning is permanent?

2. (*a*) Why is it well that Horatio is to be present, and escorts Ophelia in? (*b*) What characteristics of Ophelia still show themselves? (*c*) What makes the deep pathos of the following paragraphs? (*d*) What is to be said of the manner in which (l. 35) the King is introduced? Why is he brought in? (*e*) Why is not his inquiry (l. 55) replied to? (*f*) Does it seem likely (ll. 57, 58) that Ophelia saw (cf. l. 72, below) her father buried? (*g*) Why again should it be Horatio (l. 63) who attends upon her?

3. (*a*) Why does the King talk to the Queen (l. 64 ff.) of sorrows, making (l. 68) "your son gone" one of them? (*b*) How long must it now be (l. 76) since Hamlet went away? (*c*) How does the King chance to know the matters, done in secret, such as he reports of Laertes? What does this show as to his habitual policy and state of mind? (*d*) What must be the character (l. 79) of the "pestilent speeches" of which he makes complaint? (*e*) Why does not Gertrude, even after knowing (l. 84) the degree of the King's dismay and danger, make response? (*f*) Are the "Switzers" (l. 85) apparently now and always near?

4. (*a*) What seems to be Laertes's aim (ll. 90, 94) in allowing the crowd to make treasonable outcries? (*b*) Why is not the Queen (ll. 97, 98) more excited? (*c*) Why does the author keep the following of Laertes (ll. 100, 101) from our sight? (*d*) To what extent seemingly are there noblemen or courtiers

in this uprising? (*e*) Which of these men, the King or Laertes, now subordinates the other? (*f*) What does the Queen do (ll. 110, 114) to help? (*g*) How do you account for the coolness and even repose of the King in these exciting moments?

5. (*a*) Why is the King so slow in making known who is responsible for Polonius's death? (*b*) Why is Ophelia brought in again, with Laertes to be witness, in our sight, of his sister's pain? (*c*) How far do you consider his words to her and of her (ll. 141–150) the unforced and genuine expression of his soul? How far was his appreciation of his sister, living, as lively and complete as his language now? (*d*) Is the effect of this second entry of Ophelia stronger or less strong on us than the first? What are the reasons? (*e*) To whom does she give the flowers that (ll. 161, 162, 166–169) she selects and speaks about?

6. (*a*) Why is Laertes made to comment (ll. 155, 174, 187), in our hearing, through the situation? (*b*) Why is Horatio not here this time with Ophelia? What is the effect of all upon your feelings concerning Hamlet? (*c*) Why is it the King, and not Laertes, that is made (l. 188) to take up the interrupted topic? (*d*) What do you say of the tenor and spirit of the terms (ll. 192–195) by which the King offers to be judged? Is such unkingliness usual with this man? Do you or do you not think that it can be excused? (*e*) Is this conversation between the King and Laertes wholly private? (*f*) What can be the meaning, since Hamlet is not in reach, of the King's hint (l. 204) of some exemplary punishment?

SCENE VI

1. (*a*) Why is Horatio asking "what" rather than "who" are those that would speak with him? (*b*) Why should the persons in question, having letters to deliver, be subject to such preliminaries? Is the caution for Horatio's sake or theirs? (*c*) What do you say of the salutation (l. 7) of the "First Sailor"? Does it argue a feeling of humility, as from a man of the lower ranks, or excitement, or what? (*d*) What is Horatio's feeling, apparently (l. 8), over it? (*e*) Can you account for the reference to Hamlet (l. 10) as the "ambassador"? (*f*) Why yet the caution (l. 11) as to Horatio's identity?

2. (*a*) How far have Hamlet's actions and utterances of late tended to confirm, to you, the implications of the last paragraph of the last act, that he has knowledge of the King's mandate, and has in readiness a most effectual counterplot? Or, do you conclude it all but fustian and braggadocio? (*b*) If he has arranged any counterplot, would Horatio know? (*c*) If there are men assisting Hamlet against the King, are they probably or not sailors and like people from the lower classes? (*d*) How should Hamlet, in (l. 18) the grapple, board the pirate, alone? And why should the pirates wish or consent to get clear of a royal ship, without spoil? (*e*) Are the pirates apparently preparing to extort ransom from the King for Hamlet, or not?

3. (*a*) What must Hamlet mean (ll. 20, 21) by "thieves of mercy"? (*b*) What good turn would it be practicable (l. 21) to do for pirates? (*c*) Why should Hamlet have "letters" (ll. 15, 22) for the King? (*d*) If Hamlet has been brought

back by accident, and against his will, what should be the reserves (ll. 24–25) of excitement yet to tell? (*e*) Why is Hamlet (l. 26) in hiding? (*f*) Are or are not these "good fellows" (l. 26), who are helping thwart the King's will, of the pirate crew? (*g*) How far does the First Sailor now seem, in (ll. 7–12) his earlier words to Horatio, to have had a pirate's consciousness and fear? (*h*) What practicable relations, after scene iii. of this act, can Hamlet expect to maintain with the King?

SCENE VII

1. (*a*) How is this related in time to scene v., and to the preceding? (*b*) Has Laertes made and brought his choice of "wisest friends" for this interview, or not? (*c*) What sort of story (ll. 3–5) has the King told Laertes? (*d*) What "crimeful" and "capital" feats (l. 6) can have been instanced against Hamlet? (*e*) What do you say (ll. 9–24) of the King's two reasons for not restraining or punishing this culprit? (*f*) What is now (ll. 25, 29) Laertes's mood?

2. (*a*) What is noticeable as to the King's mood and spirit in this interview? (*b*) What would the King have probably ventured upon saying (l. 35), had there been no interruption? (*c*) Why did not the "sailors" (l. 39) wait to deliver the letters (cf. vi., 13, 14) after the manner that seems to have been intended? (*d*) Why does Hamlet at once in his letter (l. 44) say "naked," and what does he mean by the word? (*e*) Why does he add, in postscript (l. 51), "alone"? (*f*) Where is all the bitterness and savagery, now (ll. 53–56), with which Laertes lately demanded vengeance?

3. (*a*) What comes now (l. 58) into the King's mind? (*b*) Does the King seem (ll. 60–62) to be in the same fear of Hamlet as in the first scenes of this act? (*c*) What in the new idea (ll. 65–67) seems to the King perhaps better than the former plan? (*d*) Why does not Laertes wish (l. 69) to be the principal, rather than the "organ," in this revenge? (*e*) How far do you think Hamlet (l. 73, 102) to have been envenomed with envy? (*f*) How far do you take the "confession" (ll. 94–101) of Lamond to have been as the King reports?

4. (*a*) Why is Laertes (l. 105) unwilling to deduce anything from the King's talk, why does he force all back upon the King? (*b*) How can the King, in view of Laertes's late defiance, ask (l. 106) if his father was dear to him? (*c*) What seems to be the King's reason (ll. 109–122) for saying so much in excuse of Laertes's presumed coldness? (*d*) Why are the King's last words (ll. 123–125) so satisfying to Laertes? (*e*) What is to be said (l. 125) of Laertes's answer? What were the rights of sanctuary? What should a righteous king say or do with reference to such a declaration?

5. (*a*) Why is it asked (l. 128) that Laertes keep close within his chamber? (*b*) What is to be said (ll. 133–135) of the King's reference to Hamlet's nature? Why is there no mention further about the "envy"? (*c*) Why does Laertes think he needs (l. 139) to anoint his sword? (*d*) Why is the King too (ll. 149–153) unconfident of outgeneraling Hamlet? (*e*) Why should the Queen venture (l. 161) to interrupt such an interview as this? (*f*) Has she by this time read (l. 37) Hamlet's letter? Is it or is it not likely that she will look for further measures against Hamlet?

6. (*a*) Does the report of Ophelia's death seem more terrible, or less, as heard after the completion of the plot? (*b*) Do the names of the flowers and the associations they carry seem to deepen or not deepen the tragic effect of what is told? (*c*) Why should not here be the climax of the tragedy (ll. 171–182) of poor Ophelia? Why is not the recital as a whole more moving? (*d*) Does the Queen seem to be younger or older, as she speaks in these paragraphs, than in scene iv. of the last act? (*e*) Do you find your feelings toward Hamlet in any way affected by this situation or this scene? (*f*) Does Laertes's grief seem or not seem deeper than when, in scene v., we saw it first? (*g*) Why does the author make this man, by (ll. 188–190) a somewhat violent exit, stop the whole?

Act V. Scene I

1. (*a*) What word in the opening paragraph here takes the first stress? (*b*) What position does the First Clown think he is maintaining? (*c*) What is evidently the conviction of the second grave-digger upon the same question? (*d*) What evidently has happened (ll. 4, 5) since the last scene? (*e*) What point (ll. 6, 7) is behind the First Clown's next utterance? (*f*) Can you account (ll. 9–13) for his next paragraph?

2. (*a*) Are or are not these men clowns in the modern sense? (*b*) How is it that the Second Clown finds himself (ll. 14, 22) subordinated, beaten? (*c*) What does the First Clown try (ll. 15–21) next to say? (*d*) What is his attitude now as related to his position (ll. 1, 2, 6, 7) in the beginning? (*e*) Where does the Second Clown stand (l. 22) now, as regards the First

Clown's present position and (ll. 3, 4) his own first insistence? (*f*) What can be the author's purpose in giving us this dialogue?

3. (*a*) What feeling evidently inspires (ll. 24–26) the Second Clown's next venture? (*b*) Why should the First Clown (ll. 27–30) so readily assent and stop arguing? (*c*) Why does he not allow the Second Clown any chance to work? (*d*) Can you imagine how the conversation in progress as the scene opened was started? (*e*) What difference between the First Clown as an arguer and a propounder of riddles? (*f*) At whose expense is the liquor (l. 61) to be procured? (*g*) Should there be naturally a protest from the Second Clown, as he is sent away?

4. (*a*) Does this seem to be a good place for Hamlet to be again introduced to us? (*b*) How does it chance that Hamlet is here in the churchyard at this time, and Horatio with him? (*c*) Why is it that they appear so aimless, coming up and standing silently, as they do, while the Clown sings? (*d*) How do we know for whom the grave is being prepared? (*e*) What is the effect of this singing, under all the circumstances, upon us? (*f*) Why are the interjections (l. 65), or what they stand for in the song, inserted? (*g*) Can you see any reason why the author makes the grave-digger (l. 76) throw up a skull?

5. (*a*) What is the effect of bringing Hamlet and his friend thus to the grave-digger? On which side is the subordination? (*b*) Do you or do you not find Hamlet as brilliant in his philosophizing as hitherto? (*c*) Can you see any reason why Horatio contributes so little to the conversation? (*d*) Does Hamlet seem in any way changed from what he was before his exile?

(*e*) Is there any apparent purpose in thus prolonging the talk (ll. 90–115) about the skulls? (*f*) Why should Hamlet wish to speak (l. 121) to the Clown? Why do not he and Horatio go away?

6. (*a*) Is the Clown's wit really superior to Hamlet's? Has the author had Hamlet put down by anybody hitherto? (*b*) Does the Clown appear to recognize who it is that has addressed him? (*c*) Is there any especial point in having Hamlet inquire (l. 146) how long the Clown has been a grave-maker? (*d*) Does Hamlet seem of the same years, through the play, as are made known here? (*e*) Does the Clown probably believe what he says to Hamlet (ll. 173–177) about tanners? Why is he made to say it to, of all men, the hero of this play?

7. (*a*) What is the effect or purpose (ll. 186–202) of having the skull identified? (*b*) How are we to explain this preparing of Ophelia's grave on the very spot where Yorick, from the King's household, was buried? (*c*) What is to be said of the continued conversation and delay? (*d*) What appears (l. 214) to be Horatio's feeling and meaning? (*e*) What is to be said of the verses (ll. 223–226) with which Hamlet closes the dialogue? Does he probably think them good poetry?

8. (*a*) Why does Hamlet say, "Soft! aside!" and propose that they (l. 232) "couch" from sight? (*b*) Why has not Horatio told Hamlet whose grave they had seen preparing? (*c*) How is the subordination of the dead to the preparations for burial now changed? (*d*) On which side of the subordination do Hamlet and his friend belong? (*e*) Can you account for the lateness or delay in the preparation of the grave?

(*f*) What "maimed rites" (l. 229) are Hamlet and his friend observing?

9. (*a*) In what spirit does Laertes seem (l. 233) to ask his question? Why is there, at first, no answer? (*b*) Why does the author have Hamlet (l. 234) remark about Laertes? (*c*) Who (l. 238) has overswayed the order, and for what reason? (*d*) Why does Laertes, after knowing (ll. 239–244) what has been done for him and his sister, abuse (ll. 250–252) the priest? (*e*) After Hamlet perceives (l. 252) that it is Ophelia that is dead, why is the Queen made next to speak? (*f*) Does the court in general probably know that Ophelia was in love with Hamlet?

10. (*a*) What is to be said of the Queen's tribute, supplementing thus (l. 253) with flowers the rites? (*b*) Why should Laertes utter his imprecations (ll. 256–259) so publicly? To what extent does he feel the grief that he gives vent to? (*c*) How far is Hamlet presumably prepared for the charge (ll. 257, 258) of being accountable for this woe? (*d*) What motives or forces bring Hamlet forward now out of his hiding? (*e*) What prompts his asking (l. 264), "*What* is he"? (*f*) What difference in the natures of the two men do we discern, as (l. 268) Laertes seizes Hamlet by the throat? Does Hamlet respond at once, or at all, in kind?

11. (*a*) Is there any difference in feeling between what is said (l. 274) by the King and by the Queen? (*b*) Why does Horatio presume (l. 275) to control Hamlet's action? To what extent has such a thing occurred before? (*c*) What does Hamlet mean (l. 276) by "fight with him"? Why does he say it? (*d*) Why does the Queen make the inquiry (l. 278) "What

theme?" Does she ask for information? (*e*) Why should Hamlet protest (ll. 279–281) again? Does he mean to disparage Laertes's fondness for his sister? (*f*) Why does the King say (l. 282) that Hamlet is mad? (*g*) What does the Queen (l. 283) wish that all or any one should do?

12. (*a*) Why does not Laertes speak? (*b*) Is Hamlet, perhaps, just awaking to a realization of his affection? Why does he hold Laertes's protestations (ll. 287, 288) so personal? (*c*) How do you think Hamlet delivers the sentences (ll. 284–294) of this paragraph? (*d*) Are the matter and manner of Hamlet's utterances like what we, and the court, have heard before? (*e*) Why does the Queen (ll. 294–298) at such length explain Hamlet's outbursts as madness? (*f*) Now that Hamlet has been pronounced mad by both his mother and the King, why does he not go back to his crazy *rôle?* When did he use it last?

13. (*a*) Why does not Laertes answer something (ll. 298–300) to Hamlet's appeals? (*b*) How far has he insisted in this interview upon his prerogatives as a prince? Does he seem really to think himself (l. 301) a Hercules? (*c*) If he came to the churchyard to wait for something, why does he go (l. 302) thus away? (*d*) Why does he not take Horatio, and why does Horatio stay? (*e*) Why does the King bid him (l. 303) follow his friend? (*f*) What change in the King's policy toward Hamlet is now (l. 306) apparent? (*g*) Is it probable that the Queen understands the meaning (ll. 307–309) of the King's last words?

SCENE II

1. (*a*) How does it chance that Hamlet and Horatio have not discussed the matters alluded to in the letter (IV., vi.) till now? (*b*) How much time has elapsed since the last scene? And how do they happen to be now together? (*c*) What is it that Hamlet seems to allude to by (l. 1) "this" and by "the other"? (*d*) And what "circumstance" (l. 2) must be meant? (*e*) Does it seem usual with Hamlet to philosophize, as here (ll. 6–11), in the middle of a narrative? (*f*) How far does Hamlet's conduct, as next (ll. 12–47) recounted, argue weakness and indecision?

2. (*a*) What does Hamlet mean in (l. 32) "wrote it fair"? Whose hand is he imitating? (*b*) How many days had Hamlet been at sea when the "sea-fight" (l. 54) occurred? (*c*) How many nights had passed before Hamlet possessed himself of the King's commission? (*d*) Why should Horatio be surprised (l. 62) at the revelations? (*e*) And why should Hamlet, at Horatio's word, again question whether it does not 'stand him now upon' (ll. 63–70) to do his vengeance? (*f*) Why is Horatio silent to this question?

3. (*a*) How does Hamlet mean (l. 73) "the interim is mine"? What will he do with it or in it? (*b*) What must they assume that the King will do when the fate of Rosencrantz and Guildenstern is known? (*c*) What confidence or unconfidence does Hamlet seem to feel as to the outcome of the whole? (*d*) How far do you find Hamlet the same man he was before he was sent away? How far does he seem changed? (*e*) Is there significance in the transition from his own danger

and vengeance (l. 75) to his little quarrel with Laertes? (*f*) Why does Horatio say (l. 80), "Peace," at the approach of footsteps?

4. (*a*) What is Osric? (*b*) Why does Hamlet call him a 'waterfly,' and keep him waiting by asides to Horatio? (*c*) Why is Osric (ll. 91, 92) so deferential? (*d*) What of Hamlet's manner of dealing (ll. 93–106) with his deference? (*e*) What sort of language does he use in attempting (ll. 107–113) to tell his message? (*f*) Why should Hamlet (ll. 114–122) in his new *rôle* echo the dialect of this absurd messenger? (*g*) How long does Hamlet keep up the mimicry, and why stops? (*h*) Why does Osric answer (l. 148) "rapier *and dagger*," to Hamlet's question?

5. (*a*) Can the terms (ll. 168–172) of the King's bet be made to square with arithmetic? (*b*) Why should not Hamlet, after recent experiences, have suspected treachery in the sport proposed? (*c*) Why should he wish, in any case, to oblige the King? (*d*) Why does the author delay by introducing (ll. 186–198) further comment of the friends concerning Osric? (*e*) What seems to be the King's motive (l. 201) in sending so speedily again to Hamlet? (*f*) Does Hamlet yet seem to divine (ll. 204–207) that mischief is being planned? (*g*) Has the lord been told to say (l. 208) that the Queen and the whole court are coming down?

6. (*a*) What has prompted (ll. 210, 211) the Queen's advice? (*b*) What makes Horatio's mind (l. 213) misgive? (*c*) When did Laertes (l. 214) go into France? And how does Hamlet happen to fix the time of his resumed interest in rapier-work by such a circumstance? (*d*) How is Hamlet's foreboding (ll. 216.

217) to be accounted for? (*e*) Why does he not yield (ll. 221, 223) to Horatio's wishes? (*f*) What impressions of Hamlet's mood and mind do his lines in reply (ll. 224–229) bring you? Is there revolt, or regret, or fear?

7. (*a*) What do you say of his words (ll. 231, 232) to Laertes? Does Laertes appear to accept or acknowledge the reparation or not? (*b*) Does Hamlet think that the King and Laertes and the others who overhear believe him mad? How can you explain what is said in the continuation of (ll. 233–249) his apology to Laertes? How far is he sincere? (*c*) What do you say (ll. 249–257) of Laertes's reply? (*d*) What signs, if any, appear (ll. 257–262) of envy, or of boyish eagerness to beat a rival? (*e*) Why should the King (ll. 264, 265) speak or interfere? (*f*) What is Laertes (l. 269) doing the while?

8. (*a*) What would naturally be the thought of the court at seeing the King (ll. 273–283) in such enthusiasm for one who has lately scorned him? What must Hamlet think? (*b*) How closely is the King (ll. 283–288) following out the course agreed upon with Laertes? (*c*) Is Laertes apparently (ll. 285, 286) making equal effort with Hamlet? (*d*) What does the King do (l. 287) at mention of the pearl? (*e*) Is it or is it not of obligation that Hamlet, while trumpets are sounding within and cannon boom on the battlements without, drink with the King? Why does he not (l. 289) explain? (*f*) Is or is not the King probably (l. 292) in fear?

9. (*a*) Why should Hamlet need or wish (l. 293) to 'rub his brows,' and why should the Queen propose that he use her handkerchief? (*b*) Why should she propose to "carouse" to his fortune? Has the Queen been shown fond of wine hitherto?

(*c*) Why is the Queen insistent (l. 296), in spite of the King's warning? (*d*) Is it incumbent or not for Hamlet to drink when his mother carouses to his success? What does he mean (l. 298) by "dare"? (*e*) What relation does the Queen's next wish (l. 299) bear to (l. 293) her first one? (*f*) Has Hamlet apparently other or deeper feeling than he (ll. 302–304) expresses to Laertes?

10. (*a*) How is it that they scuffle, and exchange rapiers? Is it poetic license, or destiny? (*b*) Does the King seem relieved (l. 306) now that Hamlet has been wounded by the poisoned sword? Is the King probably excited? (*c*) Why is it not the King rather than Osric that notes the falling of the Queen? (*d*) Why is it Osric that asks (l. 309) after Laertes? Is he in the secret? (*e*) Why does Hamlet think only (l. 312) of the Queen? (*f*) Is the King making any effort apparently to give her comfort or tending? (*g*) Why does she cry out to Hamlet (ll. 313, 314), and not to her husband?

11. (*a*) How many armed followers has Hamlet in this company? How many in all likelihood has the King? (*b*) Why does not the King issue counter-orders? (*c*) How do you conceive Hamlet in these moments? Is he wanting in "resolution"? When has he risen before to something like the same energy and decision? (*d*) Where does he suspect the treachery (l. 316) will be found to lurk? (*e*) Why should either of these two men, who are avenging fathers slain, regret (ll. 317–324) his effort? What has wrought upon Laertes's mind? (*f*) Why does Laertes put the blame wholly (l. 324) on the King?

12. (*a*) Why does Hamlet (l. 325) say "too"? How much of the plot does he seem to have divined? (*b*) What means

(l. 326) his "then"? What is the animus that prompts the stroke? (*c*) Why do not the court folk and attendants attempt some sort (l. 327) of defence? (*d*) Why does not the King protest, or bespeak help, until struck with the envenomed sword? (*e*) What exactly afterward (ll. 329–331) does Hamlet do? (*f*) Why is Laertes so hard (ll. 331, 332), even in these moments of dying, upon the King? (*g*) What seems to be his feeling, from (ll. 333–335) his last words, of Hamlet's character and worth?

13. (*a*) Which of the poisoned hurts was first received, Laertes's or Hamlet's? Which victim should be the first to fall? (*b*) How can the long delay of Hamlet's death be accounted for? (*c*) Does Hamlet appear to regret his fate? Does he show signs of such repose as should follow the lifting of his burdens? (*d*) Why does he say (l. 337) "queen," instead of "mother"? (*e*) What seems to have been the effect upon the court (l. 338) of Hamlet's magnificent action? (*f*) What burden is still (ll. 340, 341) upon Hamlet's soul?

14. (*a*) Why should Horatio have resolved (l. 345) to play the antique Roman? (*b*) What do you say of Hamlet's last effort (l. 347) of bodily energy? (*c*) How does this, with (ll. 348–353) his explaining words, measure the degree of the burden (cf. 340, 341) that has been noted? (*d*) What do you say of the egotism, the selfishness, of (ll. 356–362) his last words? (*e*) What of (ll. 363, 364) the following lines, as a man's tribute to a man? (*f*) Why does the author bring in the approach of Fortinbras, and the salutes, before Hamlet's death? (*g*) What is the reason why (l. 365) Fortinbras's drum comes hither?

15. (*a*) What dramatic importance in having, now (ll. 366, 371), foreign spectators admitted to look upon the scene? (*b*) Why is it well that Fortinbras, who is to have the throne, should discern and declare (ll. 368–371) the significance of the sight? (*c*) Why does Horatio propose (ll. 381, 384) that Hamlet's story shall be told before the bodies of the dead? (*d*) How far are we assured potentially that Denmark will be persuaded of the late King's usurpation and wickedness, and that the Ghost's vengeance will be complete? (*e*) Why is the statement of Hamlet's wish (l. 360) concerning the succession (ll. 395, 396) postponed? (*f*) Why is Hamlet, alone, to be lifted (l. 400) to the stage, before the curtain falls? (*g*) What is to be thought of the use of ordnance in this play? How far does Shakespeare generally make capital of noise?

16. (*a*) Why did not the author change the history further, and make the Queen to have been loyal to Hamlet's father? (*b*) Was Hamlet's life a failure? (*c*) What seems to have caused the great popularity of this drama? (*d*) In what respects does it seem, typically, not Shakespeare's? (*e*) What, to you, does the play of *Hamlet* mean?

INDEX TO NOTES

about, 218.
abridgements, 214.
absolute, 245.
abuses, 218.
acquittance, 241.
act, 193, 194.
admiration, 227.
adulterate, 201.
aery, 212.
affront, 218.
after, 217.
alarm, 232.
amaze, 217.
amazement, 232.
ambition, 229.
amiss, 237.
an, 200, 233.
anchor's cheer, 226.
and not, 241.
an if, 203.
answer'd, 234.
answer well, 234.
antic, 203.
approve, 185.
appurtenance, 213.
argal, 244.
argument, 212, 237.
arm, 229.
armour of the mind, 229.
arras, 209.
as, 197, 236.
as a stranger, 203.
ases, 247.
assays of bias, 205.
assigns, 248.
assurance, 245.
as winds give benefit, 193.
at, 234.
at foot, 236.
at my beck, 220.
attent, 192.
at the odds, 249.
auspicious, 189.
authorities, 235.
a-work, 216.

ban, 226.
bare bodkin, 219.
barked about, 201.
barr'd, 189.
batten, 231.
beaten way, 211.

beautified, 208.
beaver, 193.
belike, 224.
bent, 207.
berattle, 212.
beshrew jealousy, 206.
bespeak, 209.
best graces spend, 189.
bestowed, 217.
beteem, 192.
better'd, 250.
bilboes, 247.
bisson rheum, 216.
blank, 235.
blanks, 226.
blast, 187, 243.
blench, 218.
blister, 231.
blood and judgment, 223.
blossoms of sin, 201.
board, 209.
bodykins, 217.
boisterous, 229.
bosom, 208.
bourn, 219.
bouts, 243.
bow them, 189.
brainish, 234.
bravery, 248.
break thee off, 185.
breathe, 204.
brief chronicles, 217.
brokers, 196.
brow of woe, 188.
bruit, 191.
bugs, 247.
but, 194, 211, 216.
buttons, 194.
buz, 213.
buzzers, 238.
by and by, 228.
by time, 242.

candi'd, 223.
canker, 194.
canonized, 199.
capable, 233.
cap-a-pe, 192.
carbuncles, 216.
carouses, 250.
carriage, 186.
carry it away, 212.
cart, 224.
cast beyond, 206.
Castle, 183.
cautel, 194.
caviare, 215.
cease, 229.
censure, 195, 222.
centre, 209.
change, 192.
chanson, 214.
character, 195.
chariest, 194.
checking at, 242.
cherub, 236.
chief in that, 195.
choler, 227.
chopine, 215.
chorus, 226.

chough, 248.
circumstance, 202, 230.
clepe, 197.
climatures, 187.
closely, 218.
closet, 205.
cockle hat, 238.
coldly set, 236.
collection, 237.
colour, 219, 233.
come, bird, 202.
come short, 242.
come you, 204.
commendable, 190.
comment of thy soul, 223.
commerce, 220.
common stages, 212.
commutual, 225.
companies, 207.
compelled, 240.
complexion, 197.
comply with, 213, 249.
conceit, 217, 232.
conceit upon, 238.
conception, 209.
concernancy, 248.
conclusions, 234.
confederate season, 226.
confine, 188.
confines, 210.
confusion, 218.
considered, 208.
consonancy, 211.
contagion, 243.
continent, 237, 248.
contraction, 231.
converse, 204.
conveyance, 236.
convoy is assistant, 193.
coped withal, 223.
coted, 211.
count, 241.
countenance, 235.
counter, 239.
crack the wind, 196.
crafts, 234.
crafty madness, 218.
crants, 246.
credent, 194.
cried in the top of, 215.
cries on havoc, 250.
crow-flowers, 243.
crowner, 244.
cry, 227.
cunnings, 243.
curb, 233.
currents, 230.
cut purse, 232.

dagger, 248.
daisy, 240.
Dane, 184.
Danskers, 204.
dead vast, 192.
dearest, 192.
decline upon, 201.
defeated, 189.
definement, 248.
deliberate pause, 235.
Denmark, 185.

denote me truly, 190.
deprive, 199.
desires, 207.
devil, 233.
dexterity, 192.
die, 226.
dilated, 189.
disappointed, 202.
disclaiming from, 249.
disclos'd, 246.
discourse, 237.
discourse of reason, 192.
dispatch'd, 201.
disposition, 199.
distemper, 233.
distempered, 227.
distill'd, 193.
distracted globe, 202.
distrust you, 225.
divulging, 234.
doth glow, 231.
double, 195.
double business, 229.
doubt, 193, 207.
doubtful, 245.
doubt thou, 208.
douts, 243.
down-gyved, 205.
draw on, 250.
dreadful, 193.
dreadfully attended, 211.
drift of circumstance, 218.
dull, 195.
dumb-show, 222, 224.
duty, 189.
eager, 196, 201.
eale. 198.
ecstasy, 205.
edge, 218.
effects, 233.
eisel, 246.
emulate, 186.
enactures, 225.
encompassment and drift, 204.
engag'd, 230.
enginer, 234.
enseamed, 232.
enviously, 237.
escoted, 212.
espials, 218.
eternal blazon, 200.
even-Christian, 244.
excellent differences, 248.
excrements, 233.
expectancy and rose, 221.
expostulate, 208.
express, 211.
express'd in fancy, 195.
extent, 213.
extravagant and erring, 188.
eyases, 212.
eye, 236.

fall, 225.
falsely borne in hand, 208.
famous ape, 234.
fantasy, 184.
fantasy and trick of fame, 237.
fardels, 219.
fares, 223.

fare thee well, 202.
fashion and toy in blood, 194.
fashion of himself, 221.
fast, 200.
father lost, 190.
favour, 240, 245.
fay, 210.
fear, 229, 239.
feathers, 227.
feature, 221.
fee, 199.
feelingly, 248.
fell, 250.
fennel, 240.
fetch of warrant, 204.
fine, 239.
fine of, 245.
fit, 249.
flames, 200.
flaw, 245.
flies, 225.
flushing, 192.
fly at anything, 215.
foil, 249.
fond, 202.
fond and winnowed, 249.
fool me to the top of my bent, 228.
fools of nature, 199.
for, 246.
fordoes, 206.
foreign mart for implements, 186.
forgeries, 204.
forgery, 242.
four hours, 209.
frame, 227.
free, 217, 236.
fretted, 211.
friending, 203.
frock or livery, 233.
from, 222.
front, 231.
fruit, 207.
full of bread, 230.
fust, 237.

gaged, 186.
gain-giving, 249.
'gainst that season comes, 188.
gait, 189.
galled, 226.
gambol, 233.
gender, 241.
gentry, 207.
gib, 234.
gibber, 187.
give good night, 184.
given my heart a winking, 209.
give th' assay, 208.
give them seals, 228.
glass of fashion, 221.
glimpses of the moon, 199.
God 'ild, 238.
good kissing carrion, 209.
good now, 186.
goose-quills, 212.
go to, 244.
go together, 203.
grace, 191.
gracious, 218.
grained, 232.

grating, 218.
great article, 248.
great showing, 248.
grief, 221.
gross and scope, 186.
groundlings, 222.
Guildenstern, 206.
gules, 216.
gulf, 229.
gyves, 241.

handsaw, 213.
handsome, 215.
hangers, 249.
happily, 188, 213.
happiness, 210.
haps, 236.
hatchment, 240.
have after, 200.
have me, 205.
haviour, 190.
head, 239.
hebenon, 201.
hectic, 236.
hedge, 239.
hent, 230.
Herod, 222.
hey-day, 231.
hide fox and all after, 235.
hire and salary, 230.
his canon, 191.
his means of, 240.
his whole function, 217.
hoar leaves, 243.
hoist, 234.
holds quantity, 225.
hold up, 244.
honest, 219.
hoodman blind, 231.
hugger-mugger, 238.
humour, 207.
husbandry, 195.
Hyperion, 191.
Hyrcanian beast, 216.

idle, 223.
ill-breeding, 237.
image, 226.
immediate, 191.
impart towards, 191.
impasted, 216.
implorators, 196.
imponed, 248.
important, 232.
importing, 189.
imposthume, 236.
impress, 186.
incorporal, 232.
incorps'd, 242.
incorrect, 190.
in death, 199.
indentures, 245.
index, 231.
indict, 215.
indifferent, 210, 220.
indifferently, 222.
indu'd, 243.
ingenious, 246.
inhibition, 211.
in little, 212.

inquire me, 203.
insinuation, 248.
instance, 239.
instances, 225.
instrumental, 189.
in this consequence, 204.
in this garb, 213.
intil, 244.
inurn'd, 199.
investments, 196.
it, 193.

jealousy, 238.
Jephthah, 214.
jig, 216, 220.
jig-maker, 223.
John-a-dreams, 217.
jointress, 188.
jowls, 244.
Julius Cæsar, 223.
jump, 186.
jump upon, 250.

kept short, 234.
kettle, 250.
kibe, 245.
kind, 190.
kindless, 218.

lack, 203.
lady and mistress, 214.
laps'd, 232.
larded, 238, 247.
lazar-like, 201.
leans, 236.
leave, 204, 225.
leave and favour, 189.
leave their tinct, 232.
lenten, 211.
Lethe wharf, 200.
lets, 200.
level, 239.
liberal, 243.
liberal conceit, 248.
lightness, 209.
like, 193.
likes, 208.
limed, 230.
living monument, 247.
lofty, 188.
loggats, 245.
long live the king, 184.
lose your voice, 189.
loves, 188, 193.
luxury, 202.

maimed, 245.
main, 236.
make you from, 192.
manner, 197.
market, 237.
mass, 231.
matin, 202.
mazzard, 244.
me, 215, 217.
means to, 240.
merely, 191.
metals base, 235.
miching mallecho, 224.
milch, 216.

milky, 216.
mineral, 234.
mobled, 216.
modesties, 211.
moiety competent, 186.
moist star, 187.
mole of nature, 197.
monsters, 220.
mope, 232.
more above, 208.
more nearer, 204.
moreover that, 206.
more richer, 227.
mortal coil, 219.
most, 203.
mote, 187.
motion, 231.
mould, 221.
mountebank, 242.
mourn for, 209.
mourning duties, 190.
mouths, 237.
mows, 212.
much, 184, 219.
muddy-mettled, 217.
murdering piece, 238.
mutine, 232.
mutines, 247.
my virtue, 233.

napkin, 250.
native hue, 219.
nature crescent, 194.
nature's livery, 198.
naught, 224.
nave, 216.
necessary, 225.
necessity, 238.
Nemean, 200.
Nero, 228.
nerve, 200.
nickname, 220.
nomination, 248.
no more, 219.
nor do not, 222.
nor it cannot, 192.
nothing stick, 238.
not mine, 223.
not thinking on, 224.
noyance, 229.

obsequious sorrow, 190.
observe his inclination, 205.
obstinate condolement, 190.
occasion, 195.
occulted, 223.
occurrents, 250.
odds, 249.
o'er, 235.
o'ercrows, 250.
o'er-raught, 218.
o'ersized, 216.
o'erteemed loins, 216.
of, 203, 237.
of a doubt, 198.
of every word, 239.
offence, 203, 230.
offendendo, 244.
of general assault, 204.
of health, 198.

of one defect, 198.
of our attribute, 197.
of shreds and patches, 232.
of so long life, 219.
of the which one, 222.
of us, 207.
of vantage, 229.
of wisdom and reach, 205.
of you, 211.
omen, 187.
on, 250.
once, 202.
on mount, 241.
open'd, 207.
operant, 225.
opposite, 226.
order, 246.
ordinant, 248.
ore, 234.
or ere, 192.
orisons, 219.
our loves, 225.
outstretched, 210.
overpeering, 239.

packing, 234.
paddock, 234.
painted, 219.
pajock, 227.
pales, 197.
pall, 247.
pansies, 239.
pardon, 227.
parle, 185.
partisan, 188.
passage, 250.
passages of proof, 242.
passion, 217, 240.
pass of practice, 242.
past, 229.
pat, 230.
patience, 223.
peace-parted, 246.
peak, 217.
pelican, 239.
Pelion, 246.
perdy, 227.
periwig-pated, 222.
perpend, 208.
peruse, 242.
petar, 234.
physic, 230.
pickers and stealers, 228.
pigeon-liver'd, 217.
pioner, 203.
plausive, 198.
played the desk, 208.
plot, 237.
plurisy, 242.
ply his music, 205.
pole, 185.
politic worms, 235.
porpentine, 200.
posset, 201.
posy, 224.
precurse, 187.
pregnant, 210, 223.
prenominate, 204.
presently, 218, 250.
presentment, 231.

present push, 246.
pressure, 222.
pressures, 202.
prevent discovery, 211.
primrose, 195.
primy nature, 194.
probation, 188.
process, 201, 229.
profound, 234.
progress, 236.
proof, 216, 231.
proper, 248.
property, 217.
property of easiness, 244.
proportions, 189.
protests, 226.
purgation, 227.
purging, 210.
pursy, 233.
put on, 196, 250.
puts, 221.

quaintly, 204.
quality, 215.
quest, 244.
question, 218, 230.
questionable, 198.
quick, 245.
quiddits, 245.
quillets, 245.
quoted, 206.

rack, 216.
ranker, 236.
razed, 227.
reaches, 199.
recks not his rede, 195.
recorders, 227.
recover the wind, 228.
reechy, 234.
region, 216.
relative, 218.
relish, 220.
remorse, 216.
removed, 199.
repel his letters, 206.
replication, 235.
respect, 219.
respects, 225.
rests, 230.
retrograde, 191.
rights of memory, 250.
rivals, 184.
romage, 187.
rood, 230.
Roscius, 213.
rose, 231.
rosemary, 239.
Rosencrantz, 206
roses, 227.
round, 209, 221.
rouse, 191, 197.
row, 214.
rub, 219.
rue, 240.

sallets, 215.
salt wash, 224.
salvation, 243.
sans, 231.

say, 209.
say'st, 244.
'sblood, 212.
scarf'd, 247.
scene individable, 214.
scholar, 185.
sconce, 245.
scope, 226.
scourge, 235.
scrimers, 242.
sealed hard consent, 189.
season, 192.
seasons, 225.
season this, 195.
seiz'd of, 186.
semblable, 248.
Seneca, 214.
sense, 190, 233.
sensible, 239.
shall, 203.
shape, 243.
shark'd up, 187.
shent, 228.
should, 210.
shouldst be, 200.
shrewdly, 196.
shriving time, 247.
siege, 242.
simples, 242.
singular and peculiar, 229.
sith, 206.
sit we, 185.
siz'd, 225.
skyish, 246.
slander, 196.
sledded Polacks, 185.
sliver, 243.
slow, 189.
soft, 201.
soil our addition, 197.
so neighboured to, 207.
so please, 221.
sort, 187.
sovereignty of reason, 199.
spendthrift sigh, 242.
splenitive, 246.
springe, 250.
springes, 196.
star, 209.
stars, 187.
station, 231.
statists, 247.
still, 187, 207, 242.
stithy, 223.
stomach, 187.
stops, 228.
stoup, 244.
straight, 243.
strike, 188.
stuck, 243.
substance, 210.
suit of sables, 223.
supervise, 247.
suppliance of a minute, 194.
supply and profit, 207.
supposal, 189.
Switzers, 238.
swoopstake, 239.
'swounds, 217.

tables, 202.
taints, 204.
takes, 188.
take you, 204.
tardy off, 222.
tarre, 212.
tax him home, 229.
tell, 193.
temper'd, 250.
tenable, 193.
tend, 195, 236.
tender, 196, 236.
tender me, 196.
tent, 218.
termagant, 222.
terms, 229, 241.
than hate to utter, 206.
that, 188, 240, 243.
the nonce, 243.
thereabout, 216.
thews, 194.
thick and unwholesome, 238.
thou, 233.
thought, 219, 240.
throughly, 239.
throwing about, 212.
tickle o' the sere, 211.
till he, 190.
time, 219.
to, 191, 201.
to do, 212.
to doomsday, 187.
to hide, 206.
to him, 208.
to his own scandal, 198.
toils, 186.
took the fruits, 209.
top of question, 212.
topp'd, 242.
to take, 230.
touch'd, 240.
toward, 186, 250.
to withdraw with you, 228.
toy, 237.
toys of desperation, 199.
trade, 227.
trail of policy, 207.
trick, 243.
triumph of his pledge, 197.
tropically, 226.
true-penny, 203.
truly found, 207.
turn Turk, 227.
tyrannically, 212.

unanel'd, 202.
unbated, 242.
unbrac'd, 205.
uncharge the practice, 242
undergo, 198.
ungracious, 195.
unhousel'd, 202.
unimproved, 186.
union, 250.
unmaster'd, 194.
unpregnant of, 217.
unprevailing, 190.
unproportion'd, 195.
unshaped, 237.
unsifted, 196.

unyoke, 244.
upon my sword, 203.
upon your hour, 184.
upspring, 197.
uses, 191.
usurp, 227.
usurp'st, 185.

vailed lids, 190.
valanced, 214.
validity, 225.
vice of kings, 232.
violent property, 206.
virtue, 201.
virtue of, 194.
visitation, 207.
voice, 249, 250.
vouchsafe your rest, 207.
vulgar, 195.

wanton, 250.
warrantise, 245.
wassail, 197.
watch, 209.
ways, 196.
weeds, 242.
what, 240.
what it should be, 207.
what should be the fear, 199.
wherein, 238.
while the grass grows, 228.
who, 209.
wholesome, 226, 231.
will, 237.
will he, nill he, 244.
windlasses, 205.
wit, 208.
witching time, 228.
withal, 210, 243.
Wittenberg, 191.
woo't, 246.
word, 202.
would, 230.
wrack, 206.
wretch, 209.

Yaughan, 244.
yaw, 248.
yeoman's service, 247.
yesty, 249.
you, 207.
your cause of distemper, 228.
your entreatments, 196.
youth to itself rebels, 194.

Printed in the United States of America.

Macmillan's

Pocket Series of English Classics

Cloth ***Uniform in Size and Binding*** **25 cents each**

Addison's Sir Roger de Coverley. Edited by ZELMA GRAY, East Side High School, Saginaw, Mich.

Andersen's Fairy Tales. Translated from the Danish by CAROLINE PEACHEY and H. W. DULCKEN. With biographical notes and introduction by SARAH C. BROOKS, Training School, Baltimore, Md.

Arabian Nights. Edited by CLIFTON JOHNSON.

Arnold's Sohrab and Rustum and other Poems. Edited by JUSTUS COLLINS CASTLEMAN, Bloomington High School, Bloomington, Ind.

Austen's Pride and Prejudice. Edited by J. W. HEERMANS.

Austen's Sense and Sensibility. Edited by EDWIN L. MILLER.

Bacon's Essays. Edited by Professor GEORGE HERBERT CLARKE, Mercer University, Macon, Ga.

Baker's Out of the Northland.

Blackmore's Lorna Doone. Edited by ALBERT L. BARBOUR, Superintendent of Schools, Natick, Mass.

Boswell's Life of Johnson. Abridged. Edited by MARY H. WATSON.

Browning's Shorter Poems. Edited by FRANKLIN T. BAKER, Teachers College, New York City.

Mrs. Browning's Poems. Selections. Edited by HELOISE E. HERSEY.

Bryant's Thanatopsis, Sella, and other Poems. Edited by J. H. CASTLEMAN, Michigan Military Academy, Orchard Lake, Mich.

Bulwer-Lytton's Last Days of Pompeii. Edited by J. H CASTLEMAN.

Bunyan's The Pilgrim's Progress. Edited by Professor HUGH MOFFATT, Central High School, Philadelphia, Pa.

Burke's Speech on Conciliation. Edited by S. C. NEWSOM, Manual Training High School, Indianapolis, Ind.

Burns' Poems and Songs. Selected by P. M. BUCK, JR.

Byron's Shorter Poems. Edited by RALPH HARTT BOWLES, Instructor in English in The Phillips Exeter Academy, Exeter, N. H.

Byron's Childe Harold's Pilgrimage. Edited by A. J. GEORGE.

Carlyle's Essay on Burns, with Selections. Edited by WILLARD C. GORE, Armour Institute, Chicago, Ill.

Carlyle's Heroes and Hero Worship. Edited by Mrs. ANNIE RUSSELL MARBLE.

Carroll's Alice in Wonderland. Edited by CHARLES A. MCMURRY.

Pocket Series of English Classics—Continued

Ruskin's Sesame and Lilies and The King of the Golden River. Edited by Herbert E. Bates.
Scott's Ivanhoe. Edited by Alfred M. Hitchcock.
Scott's Kenilworth. Edited by J. H. Castleman.
Scott's Lady of the Lake. Edited by Elizabeth A. Packard.
Scott's Lay of the Last Minstrel. Edited by Ralph H. Bowles.
Scott's Marmion. Edited by George B. Aiton, State Inspector of High Schools for Minnesota.
Scott's Quentin Durward. Edited by Arthur Llewellyn Eno, Instructor in the University of Illinois.
Scott's The Talisman. Edited by Frederick Treudley, State Normal College, Ohio University.
Select Orations. Edited by A. M. Hall.
Selected Poems for Required Reading in Secondary Schools. Edited by H. N. Boynton.
Shakespeare's As You Like It. Edited by Charles Robert Gaston.
Shakespeare's Hamlet. Edited by L. A. Sherman, Professor of English Literature in the University of Nebraska.
Shakespeare's Henry V. Edited by Ralph Hartt Bowles, Phillips Exeter Academy, Exeter, N. H.
Shakespeare's Julius Caesar. Edited by George W. Hufford and Lois G. Hufford, High School, Indianapolis, Ind.
Shakespeare's King Lear. Edited by Philo M. Buck.
Shakespeare's Macbeth. Edited by C. W. French.
Shakespeare's Merchant of Venice. Edited by Charlotte W. Underwood, Lewis Institute, Chicago, Ill.
Shakespeare's Midsummer Night's Dream. Edited by [illegible]. C. Noyes.
Shakespeare's Richard II. Edited by James Hugh Moffatt.
Shakespeare's The Tempest. Edited by S. C. Newson.
Shakespeare's Twelfth Night. Edited by Edward P. Morton.
Shelley and Keats Poems. Selections. Edited by S. C. Newson.
Sheridan's The Rivals, and The School for Scandal. Edited by W. D. Howe.
Short Stories. A Collection. Edited by L. A. Pittenger.
Southern Orators. Edited by J. H. McConnell.
Southern Poets. Selections. Edited by W. L. Weber.
Spenser's Faerie Queene, Book I. Edited by George Armstrong Wauchope, Professor of English in the South Carolina College.
Stevenson's Kidnapped. Edited by John Thompson Brown.
Stevenson's Master of Ballantrae. Edited by H. A. White.
Stevenson's Travels with a Donkey and an Inland Voyage. Edited by W. L. Cross.
Stevenson's Treasure Island. Edited by H. A. Vance, Professor of English in the University of Nashville.

Longfellow's Tales of a Wayside Inn. Edited by J. H. Castleman.

Lowell's Vision of Sir Launfal. Edited by Herbert E. Bates, Manual Training High School, Brooklyn, N. Y.

Macaulay's Essay on Addison. Edited by C. W. French, Principal of Hyde Park High School, Chicago, Ill.

Macaulay's Essay on Clive. Edited by J. W. Pearce, Assistant Professor of English in Tulane University.

Macaulay's Essay on Johnson. Edited by William Schuyler, Assistant Principal of the St. Louis High School.

Macaulay's Essay on Milton. Edited by C. W. French.

Macaulay's Essay on Warren Hastings. Edited by Mrs. M. J. Frick, Los Angeles, Cal.

Macaulay's Lays of Ancient Rome, and other Poems. Edited by Franklin T. Baker, Teachers College, Columbia University.

Malory's Morte d'Arthur (Selections). Edited by D. W. Swiggett.

Memorable Passages from the Bible (Authorized Version). Selected and edited by Fred Newton Scott, Professor of Rhetoric in the University of Michigan.

Milton's Comus, Lycidas, and other Poems. Edited by Samuel E. Allen.

Milton's Paradise Lost, Books I and II. Edited by W. I. Crane.

Old English Ballads. Edited by William D. Armes, of the University of California.

Old Testament Selections. Edited by F. N. Scott.

Oral English. Selections. *Preparing.*

Out of the Northland. Edited by Emilie Kip Baker.

Palgrave's Golden Treasury of Songs and Lyrics.

Parkman's Oregon Trail. Edited by C. H. J. Douglas.

Plutarch's Lives of Caesar, Brutus, and Antony. Edited by Martha Brier, Polytechnic High School, Oakland, Cal.

Poems, Narrative and Lyrical. Edited by Robert P. St. John.

Poe's Poems. Edited by Charles W. Kent, University of Virginia.

Poe's Prose Tales. Selections.

Pope's Homer's Iliad. Books I, VI, XXII, XXIV. Edited by Albert Smyth, Head Professor of English Language and Literature, Central High School, Philadelphia, Pa.

Pope's Homer's Iliad. Complete. Edited by C. E. Rhodes.

Pope's Homer's Odyssey. Edited by E. S. and Waldo Shumway.

Pope's The Rape of the Lock. Edited by Elizabeth M. King.

Christina Rossetti's Poems. Selections. Edited by Charles Bell Burke.

Ruskin's Crown of Wild Olive and the Queen of the Air. Edited by W. F. Melton,

Pocket Series of English Classics—Continued

Chaucer's Prologue to the Book of the Tales of Canterbury, the Knight's Tale, and the Nun's Priest's Tale. Edited by Andrew Ingraham.

Church's The Story of the Iliad.

Church's The Story of the Odyssey.

Coleridge's The Ancient Mariner. Edited by T. F. Huntington, Leland Stanford Junior University.

Cooper's Last of the Mohicans. Edited by W. K. Wickes, Principal of the High School, Syracuse, N. Y.

Cooper's The Deerslayer.

Cooper's The Spy. Edited by Samuel Thurber, Jr.

Dana's Two Years before the Mast. Edited by Homer E. Keyes, Dartmouth College.

Defoe's Robinson Crusoe. Abridged. Edited by Clifton Johnson.

Defoe's Robinson Crusoe. Part I. Edited by Charles R. Gaston.

DeQuincey's Confessions of an English Opium-Eater. Edited by Arthur Beatty, University of Wisconsin.

DeQuincey's Joan of Arc and The English Mail-Coach. Edited by Carol M. Newman, Virginia Polytechnic Institute.

Dickens's A Christmas Carol and The Cricket on the Hearth. Edited by James M. Sawin and Ida M. Thomas.

Dickens's David Copperfield. Edited by Edwin Fairley. 2 vols.

Dickens's A Tale of Two Cities. Edited by H. G. Buehler, Hotchkiss School, Lakeville, Conn., and L. Mason.

Dryden's Palamon and Arcite. Edited by Percival Chubb,

Early American Orations, 1760-1824. Edited by Louie R. Heller. Instructor in English in the De Witt Clinton High School, New York City.

Edward's Sermons. Selections. Edited by H. N. Gardiner, Professor of Philosophy, Smith College.

Emerson's Earlier Poems. Edited by O. C. Gallagher.

Emerson's Essays. Selected. Edited by Eugene D. Holmes.

Emerson's Representative Men. Edited by Philo Melvyn Buck, Jr., William McKinley High School, St. Louis, Mo.

English Narrative Poems. Edited by Claude N. Fuess and Henry W. Sanborn.

Epoch-making Papers in United States History. Edited by M. S. Brown, New York University.

Franklin's Autobiography.

Mrs. Gaskell's Cranford. Edited by Professor Martin W. Sampson, Indiana University.

George Eliot's Silas Marner. Edited by E. L. Gulick, Lawrenceville School, Lawrenceville, N. J.

George Eliot's Mill on the Floss. Edited by Ida Ausherman.

Goldsmith's The Deserted Village and The Traveller Edited by Robert N. Whiteford, High School, Peoria, Ill.

Goldsmith's Vicar of Wakefield. Edited by H. W. BOYNTON, Phillips Academy, Andover, Mass.
Gray's Elegy and Cowper's John Gilpin. Edited by **J. H.** CASTLEMAN.
Grimm's Fairy Tales. Edited by JAMES H. FASSETT, Superintendent of Schools, Nashua, N. H.
Hale's The Man Without a Country. Edited by S. M. TUCKER.
Hawthorne's Grandfather's Chair. Edited by H. H. KINGSLEY, Superintendent of Schools, Evanston, Ill.
Hawthorne's The House of the Seven Gables. Edited by CLYDE FURST.
Hawthorne's Mosses from an Old Manse. Edited by C. E. BURBANK.
Hawthorne's Tanglewood Tales. Edited by R. H. BEGGS.
Hawthorne's Twice-Told Tales. Edited by C. R. GASTON.
Hawthorne's The Wonder-Book. Edited by L. E. WOLFE, Superintendent of Schools, San Antonio, Texas.
Holmes' Autocrat of the Breakfast Table. *Preparing.*
Holmes' Poems (Selections). Edited by **J. H.** CASTLEMAN.
Homer's Iliad. Translated by LANG, LEAF and MYERS.
Homer's Odyssey. Translated by BUTCHER and LANG.
Hughes' Tom Brown's School Days. Edited by CHARLES S. THOMAS.
Huxley's Essays and Addresses. Selections. Edited by P. M. BUCK.
Irving's Alhambra. Edited by ALFRED M. HITCHCOCK, Public High School, Hartford, Conn.
Irving's Knickerbocker's History of New York. Edited by Prof. E. A. GREENLAW, Adelphi College, New York City.
Irving's Life of Goldsmith. Edited by GILBERT SYKES BLAKELY, Teacher of English in the Morris High School, New York City.
Irving's Sketch Book.
Irving's Tales of a Traveler. Edited by JENNIE CHASE.
Keary's Heroes of Asgard. Edited by CHARLES H. MORSS.
à Kempis' Imitation of Christ. Edited by BROTHER LEO.
Kingsley's The Heroes: Greek Fairy Tales. Edited by CHARLES A. MCMURRY, Ph.D.
Lamb's Essays of Elia. Edited by HELEN J. ROBINS.
Lamb's Tales from Shakespeare. Edited by A. AINGER.
Lincoln's Addresses. Edited by PERCIVAL CHUBB.
Lockhart's Life of Scott. Selections. *Preparing.*
Longfellow's Courtship of Miles Standard. Edited by HOMER P. LEWIS.
Longfellow's Courtship of Miles Standish, and Minor Poems. Edited by W. D. HOWE, Butler College, Indianapolis, Ind.
Longfellow's Evangeline. Edited by LEWIS B. SEMPLE, Commercial High School, Brooklyn, N. Y.
Longfellow's The Song of Hiawatha. Edited by ELIZABETH J. FLEMING, Teachers' Training School, Baltimore, Md.

Pocket Series of English Classics—Continued

Swift's Gulliver's Travels. Edited by Clifton Johnson.
Tennyson's Idylls of the King. Edited by Charles W. French.
Tennyson's In Memoriam. Edited by J. W. Pearce.
Tennyson's Shorter Poems. Edited by Charles Read Nutter.
Tennyson's The Princess. Edited by Wilson Farrand.
Thackeray's Henry Esmond. Edited by John Bell Henneman, University of the South, Sewanee, Tenn.
Thackeray's English Humorists. Edited by J. C. Castleman.
Thoreau's Walden. Edited by Byron Ries.
Trevelyan's Life of Macaulay. Selections. *Preparing.*
Virgil's Aeneid. Translated by Conington. Edited by Edgar S. Shumway.
Washington's Farewell Address, and Webster's First Bunker Hill Oration. Edited by William T. Peck.
Whittier's Snowbound and other Early Poems. Edited by A. L. Bouton.
John Woolman's Journal.
Wordsworth's Shorter Poems. Edited by Edward Fulton

University of California, Los Angeles
L 007 269 512 5

UC SOUTHERN REGIONAL LIBRARY FACILITY
AA 000 354 545 6